

# MUSICAL AMERICA



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## HONOR MEMORY OF THOMAS IN CHICAGO

**Frederick Stock's Orchestra Gives a Memorial Program to Its Former Director.**

Tragic Overture of Brahms, Bach's Sonata in F Minor, Schubert's Unfinished Symphony and Strauss's "Death and Transfiguration" Among the Offerings.

CHICAGO, Jan. 6.—The memorial concert of the Theodore Thomas Orchestra was unusually impressive this season, and it seems indeed to be freighted with a deeper, richer meaning as the years roll on. It is peculiarly to the credit of Chicago, where life is so practical and intense, and the spirit of commercialism is too frequently falsely considered paramount, that such a reverent spirit of artistic appreciation should follow Theodore Thomas beyond the grave. Without regard to local pride or insular prejudice he was the foremost individual factor in advancing and sustaining high standards of music for the people of America.

The memorial program was appropriate in context, admirable in balance, perfect in proportion. Frederick Stock, who was called to take up the baton of this dead Titan in music, happily was the man of the hour, and has never been found wanting. His work has been of such soundness, worthiness and unflinching interest, that he has fairly worn weary the captious critics; who pessimistically predicted the dissolution of the organization unless some great director from afar across the sea was called to carry on the work. Good government still lives, and the Theodore Thomas Orchestra is better to-day than it ever was.

The Tragic overture of Brahms opened the concert, succeeded by an intimate reminder of Mr. Thomas in Bach's sonata in F minor which he had scored for concert orchestra. The reading of the third movement had a nobility of expression that was equalled only by the latter portion of Schubert's Unfinished Symphony, B minor, which has a heroic mood not attained by Bach. The work of the strings and the admirable voicing of the wood-winds all through these selections were exceedingly fine.

The final feature was Richard Strauss's greatest composition, "Death and Transfiguration." C. E. N.

### JOHN BARNES WELLS ENGAGED.

**New York Tenor to Wed Young Woman of Philadelphia.**

PHILADELPHIA, Jan. 7.—The engagement of Ethel Cator Heverin, daughter of the late James H. Heverin, of Dover, Delaware, for years a leading light of the Delaware bar, to John Barnes Wells, the New York tenor, has been announced.

Miss Heverin was born when her father was vice-president of the Clover Club of this city, and having been the first child of a member she is sometimes called the daughter of the Clover Club.

It has happened that her name was printed "Ethel Clover Heverin"—but Cator is in truth the "central designation" of the young woman.



—Photo by Mishkin.

MARY GARDEN AS "LOUISE."

The Scotch-American Soprano's Impersonation of the Title Role of Charpentier's Opera, Introduced at the Manhattan Last Week, Deepened the Favorable Impression She Had Already Made on the New York Public. (See page 4.)

## SINGING TEACHERS IN ANNUAL MEETING.

**Music Provided for Instructors of the National Association at Steinway Hall.**

The annual general meeting of the National Association of Music Teachers was held on the evening of Tuesday, January 7, in Steinway Hall, and in spite of the storm the attendance was large. Those who had ventured out felt more than repaid for the effort because immediately after the short business meeting there was a reception and a most enjoyable musical program.

The main feature of the business meeting was the report of the chairman of the executive board, Hermann Klein, who laid particular stress on the fact that the association was overcoming a vast amount of prejudice and scepticism on the part of those who refused at first to believe that American teachers were capable of agreeing and working together.

Among those on the program was Kitty Cheatham, the well-known singer of children's songs and plantation melodies, who was compelled to respond to three encores after she had sung three numbers. Others were M. L. Planel, who gave two violin selections, and Mme. Tekley-Planel.

Among those present were Dr. Edward Blitz, W. L. Bogert, Mme. Jager, George C. Carrie, Dr. Carl Dufft, Emma Hayden Eames, Victor Harris, Charles Klein, Alfred Hertz, Mrs. Karth-Sieber, Isadore Luckstone, Giulia Valda, George Sweet and Mme. Anne E. Ziegler, the founder of the association.

### Campanari to Sing in "Don Giovanni."

In order to make the star cast of "Don Giovanni" still stronger, Mr. Conried has assigned Signor Campanari to sing the rôle of Masetto, which was to have been sung by Signor Barocchi. This will be Signor Campanari's first appearance in the opera.

## VIENNA WILL HEAR MR. ERNST'S OPERA

**St. Louis Composer and Conductor to Attend First Performance of Work.**

Gwilym Miles, the Baritone, Will Succeed Him As Director of the Morning Choral Club—Western City Will Lose a Potent Factor in Its Musical Life.

ST. LOUIS, Mo., Jan. 5.—Alfred Ernst will hie himself away from here in a few weeks to go to Vienna, where his opera, "The Miller's Daughter," will soon be produced. This will remove from St. Louis a very formidable force in music circles, for, after all is said and done, Mr. Ernst, though he never became thoroughly acclimated, had a very strong following, especially among the music-loving women. Gwilym Miles will take Mr. Ernst's place with the Morning Choral, one of the pet singing societies of St. Louis, and standing in the same class of high-class singing as the Apollo Club, except that the former is entirely composed of women singers.

The Morning Choral Club will give its first concert January 14, with Fritz Kreisler, the violinist, as the soloist.

Next Wednesday Paderewski will pay us his annual visit, and the advance sale indicates a full house for the bushy-haired virtuoso.

Then comes another series of Thomas orchestra concerts and the San Carlo Opera Company early in February. Mme. Jane Noria, who was Josephine Ludwig, of this city, will be one of the prima donnas. Alice Neilson is another, and there will be some very decided rivalry between them. Mme. Noria will bring her titled husband with her, who will then be introduced for the first time to her relatives here. He is said to be quite handsome.

E. H.

### COMPOSER PUCCINI ILL.

**Obliged to Leave Performance at La Scala Because of Failing Health.**

MILAN, Jan. 1.—Giocomo Puccini, the composer, and his family have taken up their quarters in Milan, but the maestro's health is far from satisfactory. During the performance at la Scala he was obliged to leave the theatre, because of sudden illness. A. M. E.

### German Singers to Follow Plancon.

Pol Plancon, the French basso, sailed for New York this week on the *Kronprinzessin Cecilia*. Berta Morena and Marta Leffler-Burckard, Mr. Conried's new German sopranos, will sail from Hamburg on January 21. Mme. Morena will make her American debut in the revival of "Fidelio," under the direction of Gustav Mahler.

### Mme. Nordica Sings in Baltimore.

BALTIMORE, Jan. 7.—The San Carlo Opera Company gave a brilliant rendition of "La Gioconda" at the Lyric last evening. The cast included Mme. Lillian Nordica, *Gioconda*; Mme. Maria Claessens, *Laura*; Mme. Rosa Olitzka, *La Cieca*; F. Constantino, *Enzo Grimaldo*; Ramon Blanchart, *Barnaba*; P. de Seguro, *Alvise Badoero*; Attilio Pulcini, *Clanore*; Giovanni Ghidini, *Isepo*. W. J. R.

## TAKES LONG WALKS BEFORE SHE PLAYS

May Mukle, the English 'Cellist Now on Her First Visit to America, Prepares for Her Concerts by Taking Sixteen-Mile Jaunts on Foot.



May Mukle's Hand.

AY MUKLE—and it's not Mukle, but Muk-le, a "made in Germany" name, for her father is such a genuine Black Forest German that he still speaks English brokenly after living in London for forty years—Miss Mukle, then, does not harbor any ill will against America in general, or New York, in particular, for the black eye the New Year's Eve crowd on Broadway gave her two days after she stepped off the *Cedric*. On the contrary, she laughs merrily over the incident, painful though it was at the time, and likely to leave a scar on her forehead for life, and declares how glad she is that it was not her nose instead of her eye, as it must be awful to have a broken nose, don't you think so?

Though the young English 'cellist fainted on the spot, just as any properly brought up heroine in a well-constructed play would be sure to do under similar circumstances, you realize when you meet Miss Mukle that she must have had a serious encounter with the fleeing Broadway reveller whose head came in contact with her eye with the effect of an irresistible

On cross-examination she admitted that the term "nervous prostration" belongs to a language unknown to her, just as unknown to her as anything in the shape of a hair-ribbon, for instance, or many other little feminine adjuncts that most women deem essential. To Maud Powell belongs the credit of "discovering" Miss Mukle for American audiences, and the young English artist is full of admiration for the eminent American violinist.

"I traveled with Miss Powell in South Africa," she said, "and we had such a fine tour. Twice I have been in Australia, once with Edward Lloyd, the tenor. He had come out of retirement to sing again, thinking public work might divert his mind from grieving over his wife's death, which had occurred just a short time before, but suddenly in the middle of the tour he tired of it, despite the success we



Impersonating a Country Lass in a Dressing-up Frolic on Board Ship.

were meeting with, and nobody could coax him to continue it."

A request to hear something about her life and career brought forth the smiling rejoinder, characterized by the simple modesty that distinguishes the true artist from the poseur: "Why, there isn't anything especial to say. My life is much the same as that of anyone else. I sleep well and eat well and spend as much time out in the air as I possibly can. I am very fond of walking and think nothing of taking a sixteen-mile walk before a concert. One day in London when I was going to play with orchestra at a rehearsal in the afternoon and a concert at night, I took a train out to St. Albans first thing in the morning and walked back home from there—a distance of eighteen miles—then had luncheon and went to the rehearsal in the best form for playing. In Summer I always sleep in a hammock out-of-doors. I am fond of sports generally, but I can't play diabol. It seems to be beyond me."

"Yes, I have played the 'cello all my life. At the age of five I began taking lessons on the violin, but I afterwards felt attracted to the 'cello, and from the time I was seven I devoted myself to it, using a half-size instrument at first, of course. My principal teacher has been Signor Pezzi, of the Royal Academy in London, so that I play according to the principles of the Italian school, which I like particularly for the round, musical quality of tone it produces. Do look at my 'cello—isn't it a beauty?"

Hereupon she proudly lugged forth the Montagnana whose superb tone she dem-

onstrated at her debut concert on Saturday afternoon. The instrument dates from 1750 and is worth \$3,750. Incidentally its mistress spread out her fingers to show me the exceptional stretch of which her hand is capable—from the tip of the index finger to that of the fifth finger it measures seven and a quarter inches.

Miss Mukle is one of a large family and most of her brothers and sisters also possess pronounced musical talent, though none has cultivated it to the same extent as she. One sister has distinguished herself as a pianist, while her brothers are interested in organ-building, following in the footsteps of their father. As children the Mukles were taken about from place to place, giving concerts as a "prodigy" family, so that the one who was destined to reflect the greatest honor on the name early became accustomed to displaying her accomplishments in public. It was doubtless during those juvenile experiences that she laid the foundation of the philosophy that bars platform anxiety from her mind, for "it's foolish to be nervous, isn't it?" says she, with simple self-possession. "I can only be myself. If people like me I am very glad, but, supposing they didn't, how could nervousness possibly help?"

Which is precisely what many other artists ask themselves, without answering it to anybody's satisfaction. That Miss Mukle is able to live her philosophy is without doubt due in great measure to the excellent constitution upon which an eighteen-mile walk before a concert acts like a stimulant. J. L. H.

## CHILDREN'S SONGS FOR AN AUDIENCE OF BOSTONIANS

Bertha Wessellhoeft Swift Gives an Interesting Recital at Tuileries.

BOSTON, Jan. 6.—Bertha Wessellhoeft Swift gave a recital of children's songs at the Tuileries on Commonwealth avenue, Saturday afternoon. She was assisted by Alice Creech, who told children's stories. Miss Swift sang a group of "Flower Songs" by Hawley, Chadwick, Allen and Salter; a group of "Dolly Songs" by Gaynor and Edith Currie; four "Nonsense Rhymes" by Lang; a group of Mother Goose melodies, and other songs by Gaynor, Norton, Page and Ford.

Miss Swift has a mezzo-contralto voice of particularly pleasing quality, which together with a charming personality fits her remarkably well for recital work of this nature. There was a large audience composed of as many "grown-ups" as children.

Speaking of the concert the Boston Herald said: "The three manuscript ditties by Edith Currie were written for Miss Swift. Gaynor's 'Jerushy,' Chadwick's 'The Dandelion' and Page's 'Chestnuts' are charming songs, and the last is full of delightful humor. Salter's 'The Chrysanthemum' created a stir of delight at the close of each stanza, and Lang's 'The Lady of Niga' was heard with bated breath, and had to be repeated. Miss Swift, although she was suffering from a cold, sang with evident enjoyment, and her sympathy met with a direct response from her little auditors." D. L. L.

The Kaltenborn Quartet, of New York, which is always favorably received in Philadelphia, was the attraction at the Drexel concert this week. The Drexel Chorus is actively engaged in rehearsing Cowan's "The Rose Maiden," which they will sing at their Easter concert. Mrs. Sara Richards-Jones, soprano; Mary Esther Newkirk, contralto; Frank Oglesby, tenor, and George Russell Strauss, baritone, with Albert T. Gardner at the piano, and James M. Dickinson, organist, will be the soloists.

## BOSTONIANS AGAIN WELCOME MR. BAUER

Mac Dowell's "Sonata Eroica" Feature of Recital Program—Receives Much Praise.

BOSTON, Jan. 6.—Harold Bauer, the distinguished pianist, who has just arrived from Europe, gave a recital in Jordan Hall last Thursday afternoon. The program follows:

1. Sonata Eroica, Op. 50.....E. MacDowell
2. Fantasiestücke, Op. 12.....Schumann
  - Des Abends
  - Aufschwung
  - Warum
  - Grillen
  - In der Nacht
  - Fabel
  - Traumessenen
  - Ende von Lied
3. a. Prelude, Fugue, and Variations, Op. 18. César Franck-Bauer
- b. Barcarolle, Op. 60.....Chopin
4. a. Prelude in D flat, Op. 71.....Emanuel Moór
- b. Variations on a Theme by Paganini, Op. 35. Brahms

Few pianists who come here received such marked praise as does Mr. Bauer, and his performance on Thursday was again the signal for laudatory comment on the part of local critics.

Probably the best idea of Mr. Bauer's performance may be gained from the following article by Philip Hale, the well-known Boston critic as used in the Boston Herald:

"It was a great pleasure to hear Mr. Bauer again. There was a time when it seemed as though he cared more for sketches in black and white or for cool frescoes than for variety in color. His performance was always well defined and lucid, intelligent without suspicion of pedantry, brilliant without parade of self. It is now warmer and more poetic. He caught the spirit of MacDowell's sonata with its suggestion of tournaments and battle, its exquisite tenderness, its nobly tragic conclusion. Before Mr. Bauer played this sonata, only the composer himself succeeded in vitalizing passages of speed and fury which played by others seemed mere rumbling and confusion."

"Mr. Bauer gave to the second movement a fleetness and lightness that MacDowell himself would have been the first to appreciate. Mr. Bauer is pre-eminently a player of Schumann's music. His interpretation of the intimate and fantastical opus 12 was a rare delight. The pianist revealed the confidences of the composer. To each hearer there was a personal confession of hopes and dreams and longings. On the other hand, the performance of Chopin's 'Barcarolle' was both of a poetic and virtuosos character."

Louis C. Elson, in the *Advertiser*, says of his Schumann performance: "Mr. Bauer is one of the most excellent Schumann interpreters of the world. He seems to enter more thoroughly into the 'Innig Keit' of the introspective German composer, than any artist we have recently heard." Comparing Bauer's previous playing with that of his latest Boston recital, the *Transcript* critic says: "More than ever he showed himself the one master who knows above all others how to float a melody, cushioned on an accompaniment that is made into air. He has more varieties of tone now, and a readier facility in applying them, and a readier sense of where they belong. All the old manly vigor is there, all his health and sanity—but now he is less afraid than he was to be beautiful." D. L. L.

Vladimir de Pachmann will make his farewell appearance in Philadelphia on the 16th. He will present a program consisting of Chopin's compositions exclusively.



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force against an immovable substance, for she is as healthy and wholesome a specimen of English young womanhood as has ever crossed the water. Here is no "bundle of highly strung nerves," to use a term frequently applied to women musicians, but a fresh, well-balanced enthusiast in her art, who even disapproves of vacations.

"I don't think I see much use in vacations," she explained, smiling at the astonishment the statement produced, "but perhaps that is because I never have time for them. I spend all my time between seasons preparing for the next campaign. For my 'vacation' last Summer, for instance, I spent three weeks in Gloucestershire with the other members of a quartet in which I play, practising five hours a day all that time."



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## VICTOR MAUREL IN RECITAL ONCE MORE

New York Audience Enjoys Art of  
Noted French Baritone at  
Carnegie Hall.

VICTOR MAUREL'S RECITAL, CARNEGIE HALL, NEW YORK, JAN. 5.—The program consisted of Grieg's "La Jeune Princesse," Tosti's "Guitare," Massenet's "Marquise," Mozart's "Le Matamore," a group of English songs, including "The Keys of Heaven" and Lohr's "The Little Irish Girl"; the "Credo" of *Iago* from Verdi's "Otello," the *Mephisto* "Serenade" from Gounod's "Faust," the aria "Quando ero Paggio" from Verdi's "Falstaff," and an old French song, "Petronille," arranged by Weckerlin, which were sung by Mr. Maurel, and a number of violin solos, notably Sarasate's familiar "Zigeunerweisen," played by Pierre Henrotte, concert-master of the San Carlo Opera Company's orchestra.

Enthusiasm made up for lack of numbers in the audience that greeted Victor Maurel at Carnegie Hall last Sunday afternoon, when the noted French baritone, whose remarkable impersonations of opera characters at the Metropolitan in the days of the *Grau régime* still linger vividly in the memories of local opera-goers, made his only New York appearance of the season. It is as a member of the San Carlo Opera Company that he has now returned to this country after an interval of seven or eight years since he was last heard in New York in a lecture-recital.

With all his old-time ease of manner and dashing elegance of bearing, the eminent Frenchman revealed in the course of the program that, despite his fifty-nine years, he has lost none of his command of resources in significant facial expression, picturesque gestures and varied and convincing dramatic emphasis. His enunciation was delightfully clear, his elucidation of the meaning of every phrase eloquent. In one or two instances his conception of the essential spirit of the composition invited adverse criticism, notably his distortion of the old English song, "The Keys of Heaven," but for the rest his interpretations were singularly apt.

To say that most of his numbers were declaimed rather than sung means that it is upon his powers of expression, rather than on his voice, that the artist must now depend for his appeal to his listeners, for Time has left its unmistakable impress upon his magnificent organ, though without completely robbing it of its luscious warmth and resonance. In the early part of the afternoon, particularly, he sang continually below pitch. All the more complimentary to his characteristics of style, therefore, was the rapt attention he commanded throughout. Of his offerings none gave more pleasure than the operatic excerpts and the opening song, Grieg's "La Jeune Princesse."

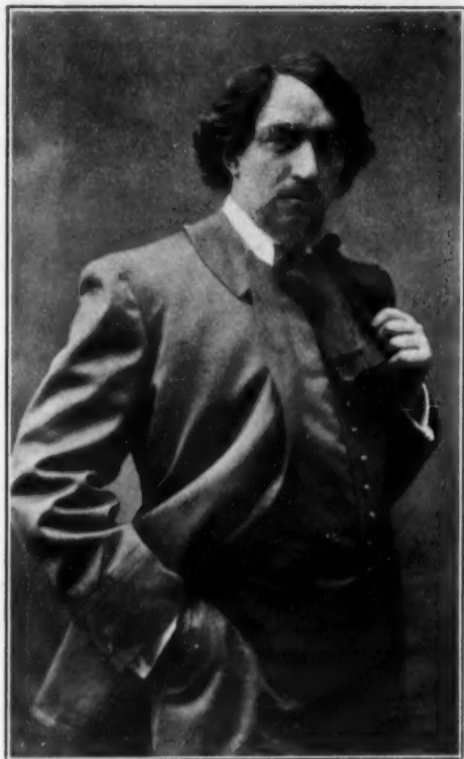
In Mr. Henrotte the singer had, as assisting artist, a violinist of ability and attainments far above the ordinary, while M. Centanini, also of the San Carlo forces, proved an excellent accompanist.

Press comments:  
"He possesses in an eminent degree facial expression, apt gesture, distinct enunciation, minute and subtle accentuation and incessant care to make the music and the words accord at every moment. In these things he is a model for all."—H. T. Finck in the *Evening Post*.

"Mr. Maurel, in the present state of his voice, might rather be called a *diseur* than a singer. . . . There is still to be admired his skill in diction, and the rhetorical expression he frequently gives to the music, even when he does not deliver it with musical beauty."—Richard Aldrich in the *Times*.

## DALMORES'S ACTUAL PORTRAYAL OF CHARPENTIER'S LIFE

Tenor, in "Louise," Presents an Excellent Resemblance to Composer, Whose Career is Simulated in New Opera Produced at the Manhattan Last Week.



—Photo Copyright by Mishkin.

### CHARLES DALMORES

The Picture Shows How Well He Imitates Charpentier's Appearance

"Bohemianism" was given a rather bad name when those who, thinking to emulate the lovable characteristics of the people who move through "*Scenes de la vie de Bohème*" of Henri Mürger, took unto themselves a Bohemianism that meant merely cracked cuffs and general disregard of conventionality. When Puccini wrote "*La Bohème*" from Mürger's greatest book he revived again an interest in the real and—alas! to say—the lost Bohemia.

Gustave Charpentier belonged to that rare country, and with him on his wanderings through its fascinating and fantastic paths was Charles Dalmores, who is now singing *Julien* in "Louise" at the Manhattan Opera House. It is stated by those, who it would seem have knowledge, that "Louise" possesses a great deal of autobiographic detail; that Charpentier lived

through many of the scenes he has so wonderfully portrayed.

During the storm and stress of his more or less unregulated life, Dalmores was with him. So it is that in the part he plays he has "made himself up" as nearly as possible as the man whose part he assumes so well.

That he has succeeded—to the eye, at



—Photo by Mishkin.

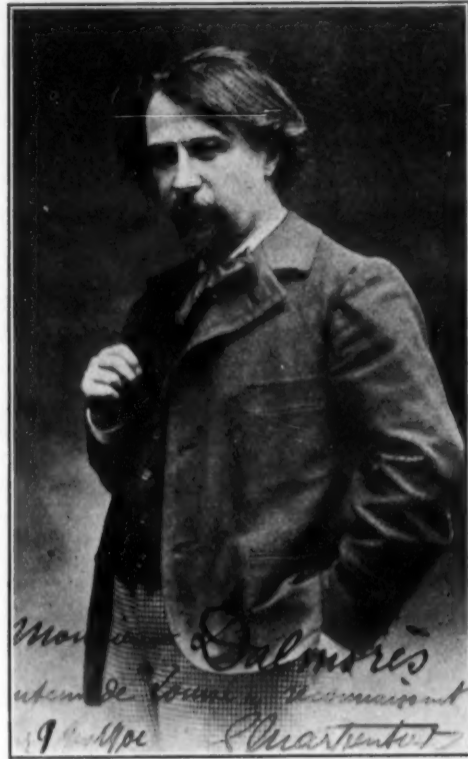
### CHARPENTIER'S TRIBUTE.

The Composer of "Louise" Was a Friend of Dalmores, to Whom a Score of the Opera Was Inscribed

least—is evidenced by a comparison of the accompanying pictures. If anything seems lacking it should be remembered that composer and singer are of an altogether different cast of countenance and that, therefore, the singer works against great odds.

The score of the opera "Louise" now used by Mr. Hammerstein is dedicated to Mr. Dalmores by Charpentier in a characteristic way, as the illustration shows.

It is perhaps not generally known that Mr. Dalmores began his musical life as a



—Photo by Mishkin.

### GUSTAVE CHARPENTIER

Composer of "Louise"—He Has Represented His Own Career in this Opera.

student of the violin and cello. When he was twenty-three he became a professor at the Conservatoire at Lyons, France, and gave lessons on the violin and the French horn. "When I was teaching," he says, "I considered myself rich if I made two dollars a day."

"It was to M. Duphin, the celebrated basso, that I owe my position to-day. He had sung at Covent Garden for fifteen years and had heard me singing snatches of music to my pupils. He pointed out a new road to me. One never knows when the Muse is going to touch one on the shoulder and show one how one should go."

Of all music, that which most appeals to Mr. Dalmores is Wagner's. He says it is the most difficult, but also the most superb. But of all he loves to sing, *Julien* is perhaps dearest to his heart, because it cannot but bring back the old, passed happy days when he and Charpentier were together.

## PLANS FOR CINCINNATI'S BIG FESTIVAL

First Announcement of Principal  
Works and Soloists  
Engaged.

CINCINNATI, Jan. 6.—The eighteenth biennial May Music Festival will be held in Music Hall, Cincinnati, May 5, 6, 7, 8 and 9, 1908. Four evening and two afternoon concerts will be given. The principal choral works are Bach's "St. Matthew Passion," Grieg's "Olaf Trygvasson," Haydn's "The Seasons" and Pierné's "The Children's Crusade."

The soloists thus far engaged are Mme. Johanna Gadske and Mrs. Corinne Rider-Kelsey, sopranos; Mme. Schumann-Heink and Janet Spencer, contraltos; Daniel Beddoe and Edward Johnson, tenors, and Dalton Baker, of London, bass.

The festival forces consist of a chorus of 500; children's chorus from the public schools of Cincinnati, numbering 700; the Theodore Thomas Orchestra of 100. Frank Van der Stucken is the festival conductor, and the associate conductor is Frederick Stock. The price of season tickets, including reserved seats for the six concerts, will be \$15, and, as in former years, the choice of seats will be sold to season sub-

scribers on April 21 and 22. A circular containing complete programs and all details of the festival will be issued about April 1.

The Cincinnati May Festival Chorus of 1906 was brought to the highest point of efficiency by Mr. Van der Stucken, who personally rehearsed it. During seven months last season this chorus was rehearsed constantly and improved in quality, and thus far this season has rehearsed two or three times weekly, under Mr. Van der Stucken personally. The great success of the children's chorus at the 1906 May Festival led to the choice of Pierné's beautiful work, "The Children's Crusade," in which an even larger chorus will be heard at the 1908 festival.

Joseph Suk, the Bohemian composer, whose "Scherzo Fantastique" has been played frequently in Europe and was introduced in New York by Felix Weingartner, has completed a symphony, which he calls "Asrael." It has already been played in Bonn.

Beer-Walbrunn's new opera, "Don Quixote," as given in Munich, did not create a profound impression, though received in a friendly spirit by the audience.

### MORE \$7 A SEAT OPERA.

Mr. Conried May Increase Prices for "Don Giovanni" Production.

Heinrich Conried is contemplating a raise in prices to \$7 for orchestra seats at the Metropolitan Opera House for the coming representations of "Don Giovanni." The change has hitherto been made only in the case of "Parsifal." Mr. Conried asserts that there will be a loss of not less than \$2,000 to the management for each performance of Mozart's opera even if every seat in the house is sold.

The singers are to be Mmes. Sembrich, Eames and Gadske and MM. Bonci, Chaliapine and Scotti. In the last year of his management, when Mmes. Sembrich, Lehman and Nordica and MM. Edouard de Reszké, Maurel and Salignac sang the same rôles, Mr. Grau always raised the prices. At regular prices Mr. Conried will be able to take in about \$11,000.

### Mme. Calvé Starts North.

MEXICO CITY, Jan. 5.—Mme. Emma Calvé, who was compelled to forego her second concert in Mexico City, because of the high altitude, started yesterday for the United States. Her doctors expect her speedy recovery.



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## "LOUISE" SUNG AT THE MANHATTAN

Mary Garden and Charles Gillingham Give Powerful Impersonations at American Premiere of Charpentier's Opera of Paris Bohemian Life.

After a postponement of two weeks, necessitated by Miss Garden's illness, the first American production of Gustave Charpentier's "Louise" took place at the Manhattan Opera House last Friday evening before an audience whose size attested the great interest excited by a novelty which will share only with Debussy's "Pelléas et Mélisande," yet to come, the distinction of being the most important première of the grand opera season.

The principal rôles were taken by Mary Garden as *Louise*, an impersonation that first brought the Scotch-American soprano into prominence in Paris; Charles Dalmorès as *Julien*, the lover, and Charles Gillingham and Clothilde Bressler-Gianoli as the parents of *Louise*. Besides these there was a long list of minor rôles, which included *Louise's* sister-employees in the dressmaker's shop, a group of *Julien's* Bohemian companions and various street characters, such as a street sweeper, a rag picker, an "old clo's man" and a street urchin. The story of the opera was published in *MUSICAL AMERICA* three weeks ago.

Wiseacres have been surreptitiously shaking their heads ever since Mr. Hammerstein's first announcement of his intention to produce Charpentier's picture of present-day Paris Bohemianism in New York. It was argued that a work of such characteristic local color could not fail to lose its essential appeal when transplanted to so different a clime, despite the fact that, when appropriately given, it has been accepted in many European cities outside of France, though nowhere has it had so many performances as in the French capital. Judging by the reception accorded it at the Manhattan last week, the gloomy predictions made for its effect upon the New York public were entirely unsubstantiated and are likely to remain so, for, notwithstanding the intimate Parisianism of its atmosphere and theme, it made a profound impression.

In "Louise" considerations of musical beauty are overshadowed by the human nature depicted in the drama and the hopeless domestic tragedy in which it culminates. It is its present-day realism and the vitally human truths it deals with that grip the hearer, whatever may be his attitude towards the main problem.

It was novel to see on a grand opera stage the interior of a Paris laborer's mansard "apartment," the tired workingman come home at six o'clock in his patched clothes, his shrewish wife busy herself with the preparations for their frugal supper, not forgetting to test the soup before taking it out of the pot, and the little family sit down and eat without saying a word, and without any pretence at over-refined table manners, while the orchestra plays some of the most effective music in the whole opera. The first act setting is repeated in the last act, when *Louise* is back home once more, temporarily released by her lover to visit her father in his illness, and now, the father having recovered, prevented by him and the toil-shrivelled mother from returning to her unsanctioned life with *Julien*, which she considered her only course when the parents forbade her marrying him.

This last act is the most powerful and affecting of all. Here the father tries every means, from wheedling to reproaches, to win back his child's affection, till finally, maddened by the effect on her of the call of Paris, he drives her out in a paroxysm of rage over his defeat, only to rush after her to call her back, when it is too late.

Of the intervening acts the scene in the dressmaker's shops with the girls chattering and jibing one another, to the hum of a sewing-machine in one corner, while *Louise* sits absorbed in her thoughts at the other side of the room; and the Bohemian festival, in which *Louise* is crowned Muse of Montmartre in front of the house to which *Julien* has brought her—an elaborate spectacle, though somewhat out-of-place—were well worked up. The first scene of the second act, representing the streets at dawn, with a motley crowd of their habitués, was rather injudiciously shortened, seriously prejudicing the effect.

In the name part Miss Garden gave a portrayal of a Montmartre working-girl, admirably consistent in detail, the selfishness and wilfulness and certain traits of "commonness" in the character contrasting vividly with its youthful freshness and charm. To many in the audience Mr. Gillingham's impersonation of the father was even more impressive, while Mr. Dalmorès's *Julien*, at best a rather unconvinc-

ing lover, and Mme. Bressler-Gianoli's *Mother*, sung with notable beauty of voice, were on a consistently high level of achievement. Mr. Campanini had his forces well in hand, and even the smallest parts were admirably cared for. Among these latter Mme. Zeppilli, Mme. Morichini, Mme. Giacomini and Helene Koelling, as sewing-girls; Emma Trentini as a street Arab and Mr. Daddi as the old clothes man distinguished themselves, as did Ludmilla Sigrist, who looked and acted an apprentice capably.

The performance was carried through with fine spirit and uniformity of conception, and the audience broke into loud demonstrations after every act, Mr. Campanini, Mr. Hammerstein and Mr. Corni, the stage manager, being brought forward to share the applause with the singers.

Sometimes enthusiasts did not wait for the curtain but interrupted the scene with a "bravo!" that found an echo in other parts of the house.

### JAN SICKESZ PLAYS CHOPIN.

An Interesting Program Given at Alonzo Kimball's Studio.

At a private musicale in the studio of Alonzo Kimball, the well-known artist, Jan Sicksz, the Dutch pianist, was heard in a recital of Chopin numbers Tuesday afternoon. About one hundred invitations had been issued for the affair and despite the stormy weather, the rooms were crowded with interested listeners.

Mr. Sicksz chose for his program the *Fantasia* in F minor, *Prelude* in B flat major, *Scherzo* in B minor, *Sonata* in B flat minor, *Ballade* in F major, *Valse* in E minor, *Impromptu* in F sharp major, and *Polonaise* in A flat major. He made a distinctly favorable impression in the presentation of these items, revealing a remarkable degree of temperament and a keen insight into the artistic possibilities of the works essayed. In the *Sonata*, especially, Mr. Sicksz gave evidence of a superior order of musicianship, reading the composition with fine intellectuality and a deep sense of its poetic content. His touch in wonderfully refined and capable of producing beautiful effects, expressive of a most interesting conception of Chopin's creations. The *Fantasia* and *Prelude* are also to be signalled as among his most successful attempts of the afternoon.

Among the auditors were Mr. and Mrs. Harold Bauer. An unfinished canvas of Sicksz, the work of Mr. Kimball, was exhibited and caused much favorable comment.

### Ware-Hoberg Studio Musicales.

The charming studios of Harriet Ware and Bertha M. Hoberg, in the Duplex Studio Building, Eighty-sixth street, were filled with interesting people last Monday afternoon. Christian Kriens, the Holland violinist, accompanied by Mrs. Kriens, played the "Meistersinger" Prize Song so well that he was encored; Miss Ware graciously responded to the request of her guests and sang her own "Waltz Song" with infectious spirit; John Barnes Wells gave a thrilling performance of Miss Ware's "Fay Song," and Miss Hoberg contributed a brilliant piano solo. These notable musical offerings supplemented by dainty refreshments and gracious hospitality, contributed an afternoon of genuine pleasure.

### What Carreno Will Play on Sunday.

Teresa Carreno will play one of her most attractive programs at her first and, for the present, only New York recital at Carnegie Hall next Sunday afternoon, which will precede her departure for a prolonged Western tour that will take her down the Pacific Coast and through the Southern States.

Sunday's program will consist of Beethoven's "Waldstein" Sonata, op. 53; a Chopin group—preludes Nos. 21 and 22, nocturne, op. 48, No. 1, the tarantelle, op. 43, and the barcarolle, op. 60; Schumann's Symphonic Etudes, op. 13; Brahms's Rhapsody in B minor; Smetana's "Am Sugas-tade" and Edward MacDowell's Etude de Concert.

### Peabody Conservatory Concert.

BALTIMORE, Md., Jan. 7.—An innovation in the Peabody Conservatory concerts is the series of "recitals for juniors." The first of these recitals was given by Director Harold Randolph, pianist, this afternoon.

## TORONTO MUSICIANS HONOR A COLLEAGUE

Dr. F. H. Torrington Recipient of Complimentary Addresses in Canadian City.

TORONTO, Jan. 6.—Recognizing the services of Dr. F. H. Torrington in the musical life of Toronto, a large number of musicians of this city took advantage of the twenty-fifth performance of "The Messiah," under the veteran musician's baton at Massey Hall last week, to testify to him their appreciation of what he has done for the cause of music here. The City Council also, in an address presented to the doctor, and read by Mayor Coatsworth, acknowledged his long continued and valuable services. The address, which stated that it had been essentially a work of civic patriotism, contained a sentence that read: "You have indeed a legitimate claim to the title which has been fondly bestowed upon you—the father of good music in Toronto."

Dr. Torrington, replying, alluded to his arrival from Boston in 1873, his connection with the old Philharmonic Society, the first Toronto Festival of 1886, the Festival of 1894 on the occasion of the opening of Massey Hall, and the formation of the Royal Chorus of 1901, when the Prince of Wales visited Toronto.

E. W. Schuch, one of the best-known vocal teachers in the city, then presented Dr. Torrington with a large easy chair, on behalf of his fellow-musicians. The accompanying address was signed by Mr. Schuch and the following committee: Dr. Edward Fisher, Dr. A. S. Vogt, conductor of the far-famed Mendelssohn Choir, J. M. Sherlock, H. M. Fletcher, F. S. Weisman, W. O. Forsyth, W. E. Fairclough, T. A. Blakeley, E. Hardy, Rechab Tandy and Donald C. MacGregor; Dr. Albert Ham, chairman, and W. Y. Archibald, hon. secretary-treasurer. In addition there were appended the names of almost every male musician of prominence in the city.

The performance was in every way consistent with the high artistic standards to which Dr. Torrington has always adhered. The soloists were Shanna Cumming, the New York soprano; E. C. Towne, the Chicago tenor, and Grace Carter-Merry, contralto, and Ruthven Macdonald, basso, both of Toronto.

### MUSIC PICTURES FOR BOSTON.

Symphony Orchestra to Duplicate Unique Chicago Experiment.

BOSTON, Jan. 8.—The "Musical Pictures" which have lately aroused so much interest in music and social circles of Chicago, where they were given with the Thomas Orchestra, are to be duplicated in this city with the Symphony Orchestra.

The idea is to have four pantomimes in connection with a concert by the orchestra. Nearly 100 persons, all of them prominent socially, will appear in the various pictures illustrative of the music which the orchestra will present.

Joseph Linden Smith, of Boston, was in charge of the pictures in Chicago. The music was under the direction of Edward Burlingame Hill, also of Boston.

The first number, "Anitra's Dance" from Grieg's "Peer Gynt Suite," pictured simultaneously to the eye and ear Oriental scenes, dancing and posing. "The Twilight Hour" interpreted with mediaeval costumes and scenes Bizet's "L'Arlesienne."

Massenet's "Erinnyes" was pictured by poses and pantomimes in Greek costumes around the tomb of Agamemnon, while the fairy pantomime of "Jack Frost in a summer garden" illustrated music especially written by Mr. Hill.

Emil Paur, director of the Pittsburgh Orchestra, gave a successful piano recital on the evening of Monday, January 6, in the Temple Rodeph Shalom, in Pittsburgh, under the auspices of the Council of Jewish Women.

## GERMAN OPERA AT LA SCALA'S OPENING

American Singers Heard in Milan Concerts—Other Music News of Italy.

MILAN, Jan. 1.—The Milan season began formally with the opening of La Scala, which was a brilliant event both musically and socially. Princess Isabel, of Genoa, and the Duke of Genoa were seated in the royal box.

Toscanini conducted "Die Götterdämmerung" on this occasion. Like other Wagnerian operas given in Italy, this one did not arouse much enthusiasm, although it was sung admirably.

Felia Litvinne was the *Brunhilde*, Giraud was *Sigfried*, and the other parts were satisfactorily filled. The second performance was "Tosca," with Burzio in the title rôle. Mme. Burzio's voice is considered one of the finest sopranos of the day. She was secured for La Scala by a three-years' contract, of which this is the last year.

"The Merry Widow" reached its one hundredth performance the other night at the Teatro Lirico.

The Teatro dal Verme opened with grand opera on December 26. The program was attractive and among the artists engaged were Edith de Lys, the American who sang this Fall with much success at Covent Garden. Another American, Pearl Andrews, makes her début with Legrand Howland's company in Turin.

Last night a subscription ball was held among the Anglo-American colony. Music students and residents were brought together.

A. M. E.

## BOSTON HEARS CARRENO AGAIN WITH ORCHESTRA

Novelty by Herman [Bischoff Brought Out by Dr. Muck at Last Week's Symphony Concerts.

BOSTON, Jan. 6.—Last week's pair of concerts of the Boston Symphony Orchestra brought back Teresa Carreno, with the MacDowell Concerto in D minor, and introduced a new symphony in E major, op. 16, by Hermann Bischoff, of Munich, the program ending with Dvorak's "Carnival" Overture.

The novelty seemed to impress the audience favorably, especially in view of the excellent performance it received under Dr. Muck's baton. A warm welcome was given Mme. Carreno, and there are few artists who have evoked such enthusiastic comments from the local critics.

Philip Hale said in the *Herald*: "Mme. Carreno played MacDowell's concerto superbly, with incomparable rhythmic feeling, dash and demoniacal energy. She is an extraordinary woman, a pianist who is mistress of the grand style; a woman of amazing vitality and personal force. Her performance was extraordinary even for her."

And the *Evening Transcript* had this to say of her interpretation of the MacDowell work: "Mme. Carreno played it with a skill and a divination that rather toyed with its Olympic intentions. That is a large word—Olympic—but none other will suffice for the music and the playing. The mighty difficulties of the piece, its fierce rangings up and down the field of dramatic expression, she gripped and swung till they were as eloquent of her own masterful personality as of MacDowell's masterful message."

### Secretary Cortelyou an Organist.

George Bruce Cortelyou, Secretary of the Treasury, said a New York politician, takes his recreation playing the pipe organ, or, if one is not handy, he will toy with piano keys as long as the neighbors are patient. He is a musician of exceptional ability, too.

Miss ELIZABETH NEIMETH  
PIANO TEACHER

Assistant to

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## GENUINE TRIUMPH FOR THE KNEISELS

Great Enthusiasm at Second Concert  
—Harold Bauer the  
Soloist.

That the Kneisel Quartet has seldom, if ever, played more brilliantly and with greater dash and musicianship than at their second concert in Mendelssohn Hall, Tuesday evening, seemed to be the verdict of a distinguished audience of New York celebrities which packed that auditorium. It was really a wonderful performance. The weather king has been exceedingly unkind to the quartet this season. At their first appearance here it snowed disagreeably and on Tuesday night it rained. But this organization seems to defy the weather, for every seat was taken, and the ovation which the quartet received after each number reminded those present of the premier performance of a new play by a popular star. They were recalled again and again.

The program consisted of the quartet by Bach in G minor that Mr. Kneisel first introduced here two years ago; Beethoven's piano trio in B flat, Op. 97 and Smetana's quartet, "Aus Meinem Leben." Smetana died in a madhouse at Prague in May, 1884. His "Aus Meinem Leben" is a series of pictures of episodes in his life.

The music was played with vigor, tunefulness and real witchery. All the five movements in the composition by Bach were played, including the "Torneo," which is sometimes omitted. In this composition rare skill and technique are required, some of the passages being unusually difficult. After playing this number the quartet was recalled three times.

In the Beethoven trio Harold Bauer was at the piano, and he contributed to a rarely beautiful performance, bringing out all the shadings and a tone entrancing in its velvety delicacy. The entire performance of the trio was chaste and elevated.

The police had been informed of the social nature of the Kneisel Quartet concerts and the large crowds that attend, and there were uniformed men out in front to prevent a mix-up such as took place at their first concert, earlier in the season at Mendelssohn Hall when Fortieth street was blocked with carriages and cabs while fashionably gowned women stood about for half an hour in the rain waiting for the drivers to extricate their vehicles.

### Next Concert for Young People.

The third of the series of Symphony Concerts for Young People will be given under the direction of Dr. Frank Damrosch on Saturday afternoon, January 18, in Carnegie Hall. The program will be devoted to Spanish, French and Italian folk-song, and designed to show its influence on symphonic music. The music will be rendered by the orchestra of the New York Symphony Society and Emilio de Gogorza will be the soloist. Several of the orchestral numbers will contain old folk songs which will first be rendered by Mr. de Gogorza.

The Chicago String Quartet played the Beethoven quartet, opus 94, F minor, on the morning of January 4, in memory of Theodore Thomas. The concert took place in the foyer of Orchestra Hall. The players also gave a quartet by Haydn, opus 33, No. 3, C major. The "Liebeslieder" songs of Brahms, for four voices were sung by Mrs. F. C. Farnum, soprano; Helen Bright, contralto; Lewis W. Peterson, tenor, and A. E. de Riemer, bass.

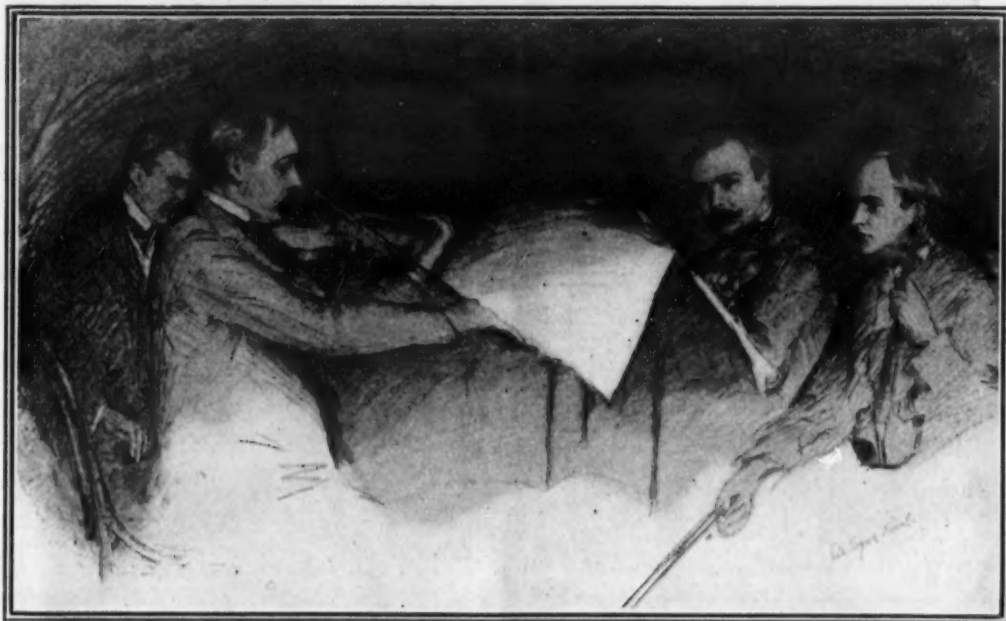
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THE KNEISEL QUARTET.

Reproduced From a Sketch by Kate Rogers Newell, Originally Printed in the "Outlook."

## KREISLER PLAYS AT THE PHILHARMONIC

Much Enthusiasm Manifested at His  
Rendering of Concertos by  
Vivaldi and Mozart.

The fourth of the present season's concerts by the Philharmonic Society was made up of a varied program. Beethoven, Vivaldi, Glazunow, Mozart and Von Weber were the names; one symphony, two concertos, an overture and a suite movement were the products.

The chief enjoyment of the performances was found in the playing of Fritz Kreisler, the violinist, who played Vivaldi's C major and Mozart's Fourth Concerto.

Mr. Kreisler impressed his audience anew. His gigantic artistic seriousness, his wholesome, manly playing are ever a delight to his auditors.

In the Vivaldi work he dealt, as he always does, with the composer, not with the audience. He displayed a reverence which never verged on sentimentality, and in the Mozart composition he brought out all the dainty grace and loveliness of the music.

The version of Vivaldi's Concerto was Mr. Kreisler's own, and in the Mozart work the cadenzas were written by him. He was most heartily received.

The orchestra, on its part, under Mr. Safonoff, played with its usual excellence. Beethoven's Pastoral Symphony was rather conventionally given, but in Glazunow's "Isle of Love" there was an improved opportunity for the display of emotional extremes.

And to complete the program, von Weber's "Der Freischutz" overture was rendered with all the spirit this composition demands.

### BOSTON'S CITY MUSIC COURSE.

Season of 1907-8 Proved to be of Great  
Educational Value.

The Music Department of the city of Boston makes an announcement, which is worth reproducing, as it may suggest a similar procedure in other cities:

During the Winter of 1907-08 about forty free concerts will be given under the direction of the Music Department of the city. This unique musical course is now in its tenth season, having started with a modest series of string quartet concerts in the Winter of 1898-99. Two years later the quartet was expanded into an orchestra of nine pieces. This instrumentation has been found so satisfactory that it has been retained up to the present time, with the addition recently of an extra first violin. The musicians are the most skillful that can be secured, and the singers who assist them include many accomplished artists. The object of the course being to educate popular taste, as well as to give pleasure, the programs are selected from the compositions of the masters, due allowance being made for certain necessary limitations.

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## BOSTON AUDIENCE ENJOYS "TOM JONES"

Henry W. Savage Production Begins  
Run at the Tremont  
Theatre.

BOSTON, Jan. 7.—"Tom Jones," a comic opera in three acts, book by Robert Courtneidge and A. M. Thompson, music by Edward German, lyrics by Charles H. Taylor, opened for a two weeks' run at Tremont Theatre last evening.

Henry W. Savage, who is a Boston man, has the reputation in his home city of connecting himself only with the best in operatic attractions, and in the present production of "Tom Jones," a charming operetta founded on Henry Fielding's novel of that name, he has maintained in every particular his enviable reputation. The opera opened at the Astor Theatre, in New York, early in November and was well received by the public and critics.

William Norris is a natural fun maker and his part of Partridge is particularly well suited to him. Louise Gunning has a particularly clear and pleasing soprano voice and much dramatic ability, which she uses with telling effect in the part of Sophia. As Sophia's maid, Miss Quinlan sang and acted well. May Mooney, who took the part of Lady Bellaston, has a pleasing contralto voice, and it seemed unfortunate that she could not have had more opportunity for displaying it.

There was a large audience which showed much enthusiasm over the solo numbers of Miss Gunning and several of the choruses. It should be said that the chorus is composed of excellent voices, well trained. The stage settings are beautiful and there is an orchestra of adequate size and under able direction. Last night marked the return of the Tremont Theatre to the "legitimate" after several months of vaudeville. It is one of the best theatres, acoustically, in the city, and theatre-goers will be glad to learn that it is once more to be devoted to operas and plays.

The "Tom Jones" Company will play one week in one night stands through New England after the close of the Boston engagement and will then visit Canada.

D. L. L.

### NEW PATENT FOR HAMMERSTEIN.

Granting of Application Varies Monotony of the Mere Musical Life.

The tobacco habit still sticks to Oscar Hammerstein, and according to the official report of the Commissioner of Patents he has just issued to the impresario Patent Number 875,071, on a method and mechanical device for producing cigar bunch structures of leaf tobacco, his application for which was made to the Patent Office in 1902.

It is understood that Mr. Hammerstein has had the device perfected and in use for four or five years, and has made a considerable sum out of it, being protected against infringement by filing of his application for patent. This is the second patent granted him on cigar-making devices during 1907-8.

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## MORE GRAND OPERA FOR CHICAGO

New Company to Open with English Versions of Standard Works on Monday—Other News Items.

CHICAGO, Jan. 6.—The Metropolitan English Grand Opera Company will open its season at the International Theatre January 13 with "Lohengrin," which will be followed by "Martha," "Il Trovatore," "Bohemian Girl," "Faust," "Aida," "Tannhäuser," "Othello," "Maritana," "Rigoletto" and other familiar operas.

Some of the singers who have been engaged are as follows: Joseph F. Sheehan, Joe Fredericks, tenors; William Wade Hinshaw, Austin Gillam, Thomas A. Conkey, baritones; William Schuster, basso; Blanche Rae Edwards, Lula Janes Abercrombie and Gertrude Vaughn, sopranos; Margaret Crawford, contralto; Miro Delamotte, stage director, and Brahm Van den Berg, musical director.

Francis Macmillen gave his third recital here New Year's afternoon in Orchestra Hall. The house was filled and the audience was enthusiastic and warm in applause. The concert opened with Wieniawski's Concerto, which was admirably played by the young violinist; later he played a group—"Romance," "Sindig," "Zigeunerweisen," "Sarasate," "Minuet" and "Rondo," Mozart, and "Witches' Dance," Paganini, all of which were beautifully interpreted. Mme. Rosina Van Dyk, a lyric soprano of unusual range, assisted by singing "Arias of Cherubim" (from the "Marriage of Figaro"), Mozart, and "Bell Song" from "Lakmé," Leo Delibes. Mr. Macmillen closed the program by playing Faust Fantasie, Wieniawski.

The opening opera of the last week of the Italian Grand Opera Company's engagement was "La Gioconda," Mme. Duce-Merola taking the part of *Gioconda*; Georgiana Strauss in the part of the blind mother, *Cieca*; Mlle. Colombatti, *Laura*, the wife; Sig. E. Torré, *Enzo Grinaldo*; Sig. G. Alessandrini, *Banaba*; Sig. Pezzetti, *Isepo*; Mr. Scottini and Sig. A. Frascina in the cast.

The same opera was given again on Thursday evening. The company left after the Sunday evening performance for Minneapolis and St. Paul and other bookings through the South and West. It has been announced that the company is under new management and will return to Chicago for an engagement of two weeks at the Studebaker. If this plan is carried out Chicago will be quite an operatic centre of the Middle West. The San Carlo Grand

Opera Company opens here January 20 at the Auditorium for a three weeks' engagement, and later the Metropolitan Grand Opera Company comes to the Auditorium for one week.

Emma Clark, of Chicago, presented her piano pupils in recital at Cable Hall Thursday afternoon, January 2. Those assisting were Parmilla Cougeon, soprano; Theodore Frances Cleveland, reader, and Evelynne Renschler, accompanist.

Sigrid Westerlind, of Minneapolis, Minn., has been calling upon the musicians and musical magazine representatives this week. She is contemplating settling in Chicago. Miss Westerlind is widely known in Eu-



E. TORRE.

Popular Member of the Italian Grand Opera Company Which Has Been Playing in Chicago.

rope. She is a Swedish singer from Stockholm. Her father was a leading violin virtuoso of West Point, of Finland, at one time and was one of the best musicians of his time in that locality.

Walter J. Bemus, baritone, a member of

the Shamrock Trio, has been in the city for a few days and leaves to-day for the Far West, under the Redpath Lyceum Bureau management. He has been touring with the "Trio" through the South and, judging from a review of the Southern press, he has given an excellent account of himself.

Charles Watt, of Chicago, gave a piano recital before the Woman's Music Club, of Lima, Ohio, January 2. He was assisted by two vocalists, Mrs. Ira Longworth and Mrs. R. O. Woods. C. W. B.

### BAGBY'S MUSICAL MORNING.

Mme. Sembrich the Principal Artist at Waldorf-Astoria Concert.

At Bagby's 161st "musical morning" in the Waldorf-Astoria Monday, Mme. Sembrich sang with a beauty of tone that old concert and opera-goers said was superior to her vocalism last season. Isidore Luckstone played her piano accompaniments. Victor Herbert and the string section of his orchestra helped to delight the large audience.

Mme. Sembrich's numbers were: "Quel Ruscelletto," Paradies; "My Lovely Celia," G. Monroe; "The Mermaid's Song," Haydn; "Fingo Per Mio Diletto," author unknown; "Bel Raggio," from "Semiramis," Rossini; "So Mes Vers Avaient Des Ailes," Hahn; waltz song, Arensky; "Love Has Wings," Rogers, and "Elle et Moi," Beach. Herbert's men played Bach's Fugue in A minor, "Heart Wounds" and "Spring," Grieg; "Le Dernier Sommeil de la Vierge," Massenet; Minuetto, Bolzoni, and a movement from Herbert's own "Suite for Strings."

Josef Hofmann opened his tour of Mexico in Mexico City on Sunday afternoon last and he will be heard there in five concerts, after which he leaves for the Pacific Coast where he remains until late in February. Hofmann will be the soloist with the Philharmonic Orchestra in Carnegie Hall, February 28 and 29. About this time Mr. Hofmann will give his second series of recitals in Carnegie Hall.

Fritz Kreisler left this week for a second trip to the Middle West and will be gone until February. Before leaving for the Pacific Coast, which will be in March, Kreisler will be heard in his last recital in Carnegie Hall on Saturday afternoon, February 15.

A great success is recorded for Smeraglia's opera "Intrinsische Hochzeit" at the People's Opera in Vienna.

## CHICAGO AUDIENCE WELCOMES DAMROSCH

Rudolf Ganz, the Soloist, at New York Symphony Orchestra Concert.

CHICAGO, Jan. 6.—Walter Damrosch and his New York Symphony Orchestra entertained and edified a large audience Sunday afternoon in Orchestra Hall. The organization appears to be in unusually fine spirit this season, and all of the old favorites in the solo line were in their familiar places.

Director Damrosch is himself partly Chicagoan by reason of his annual Summer seasons here and he was greeted with heartiness that showed he was warmly welcome. He opened his program with Dvorak's Symphony from "The New World" and interpreted it with a breadth and freedom that was vigorous yet finely attuned to its subtleties. Seldom has there been such a fine reading of the Largo as Mr. Damrosch's players gave.

The soloist of the day was Rudolph Ganz, who elected Grieg's concerto on A minor for his artistic illustration—for it was artistic in the best pianistic sense. Everybody appeared delighted to approve the selection, its manifold difficulties were play for the swift and facile touch of Ganz, and he revealed its deeper meanings with a sureness and strength that was admirable.

The latter portion of the program was devoted to Wagnerian works; selections from the third act of "Tristan and Isolde," "Siegfried's Idyl" and the prelude to "Die Meistersinger," all given with the spirit and taste that marks Mr. Damrosch's readings of the great modern master of music. C. E. N.

The Savannah, Ga., Music Club will present at its Second Artist Concert Season 1907-8, Maud Powell, the famous American violinist on Jan. 16. Much enthusiasm prevails over this engagement. The program committee has inaugurated the plan of special committees for its own local monthly concerts. The January program is in charge of Mrs. W. A. Bishop. February, Mrs. W. H. Teasdale. March, Miss Emma Coburn. April, Mr. F. E. Rebarer. The present season promises to be one of the most successful in the history of the club.

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## REMARKABLE COLLECTION OF WORLD'S GREATEST OPERA DIVAS



Musica, the French music journal, recently published a remarkable combination portrait picture representing the great operatic stars of the world. Most of these will be recognized as singers who are familiar to American audiences, and several will be identified as American born artists. The key to the picture is as follows:

1. Mme. Lili Lehmann in "Don Juan."—2. Mlle. Lucienne Bréval in "La Walkyrie."—3. Mme. Milka Ternina in "Tristan et Isolde."—4. Mme. Schumann-Heink in

"L'Ogresse de Hansel et Gretel."—5. Mme. Rose Caron in "Sigurd."—6. Mme. Marie Bréma in "Parsifal."—7. Mme. Gemma Bellincioni in "La Cabrera."—8. Mme. Marcelle Sembrich in "La Fille du Régiment."—9. Mlle. Mary Garden in "Pelléas et Mélisande."—10. Mme. Melba in "Hélène."—11. Mlle. Lina Cavalieri in "Thaïs."—12. Mme. Emma Calvé in "Carmen" (Copyright by A. Dupont).—13. Mme. Adelina Patti in "Faust."—14. Mlle. Emma Destinn in "Salomé."

15. Mme. Félicia Litvinne in "Armide" (Cl. H. Manuel).—16. Mlle. Kruceniska in "Salomé."—17. Mme. Nordica in "Lohengrin."

—18. Mme. Gulbranson in "La Walkyrie."—19. Mme. de Nuovina in "Mefistofele" (Cl. P. Berger).—20. Mme. Fremstadt in "Tristan et Isolde."—21. Mlle. Géraldine Farrar in "Le Clown" (Cl. H. Manuel).—22. Mme. Héglon in "Miarka" (Cl. P. Berger).—23. Mme. Claire Friché in "L'Etranger" (Cl. Dupont).—24. Mlle. Jane Hatto in "Sigurd" (Cl. P. Berger).—25. Mme. Georgette Leblanc in "Thaïs" (Cl. Dupont).—26. Mme. Marie Delna in "La Vivandière."—27. Mme. Henriette Mottl in "Lohengrin."—28. Mme. Aino Ackté in "Paillasse."—29. Mme. Suzanne Adams in "Roméo et Juliette."

30. Mme. Marguerite Carré in "La Cabrera."—31. Mme. Marie Thiéry in "Mireille."—32. Mme. Marié de l'Isle in "Carmen."—33. Mme. Jacques Isnardon in "Les Maitres Chanteurs."—34. Mme. Adiny in "Werther."—35. Mlle. Jeanne Raunay in "Iphigénie en Tauride."—36. Mme. Donalda in "Manon" (Cl. Desgranges).—37. Mlle. Louise Grandjean in "Ariane."—38. Mme. Lucy Berthet in "Thaïs."—39. Mlle. Cécile Thévenet in "Messaline."—40. Mme. Lina Pacary in "Hérodiade."—41. Mlle. Nelly Martyl in "Armide."—42. Mlle. Geneviève Vix in "Armide."—43. Mme. Deschamps-Jehin in "Samson et Dalila."

## MARTEAU FOR JOACHIM'S POST?

## French Violinist Is Said to Be Berlin's Choice for Royal High School.

BERLIN, Jan. 6.—It is now stated here that Henri Marteau, the violinist, of Geneva, has been offered and has accepted the position in the directorate of the Berlin Royal High School of Music, left vacant by the death of Joseph Joachim. The post was declined by Eugen d'Albert, the pianist and composer.

Marteau, who was born at Rheims in 1874, is well known to the concert-going public of both Europe and America. He studied in Paris with Léonard and afterwards under Garcia at the Conservatoire,

but of late years he has been much influenced by Joachim's ideals. He is a favorite with the Berlin public.

## Schumann-Heink's Citizenship.

Mme. Schumann-Heink will not become a citizen of this country until January 21. She was to have appeared before Judge Jay Ten Eyck in Newark, N. J., on Saturday to receive her final citizenship papers, but business engagements prevented her keeping the engagement, and Judge Ten Eyck then set January 21 as the new date.

Karl Goldmark's now lyric version of Shakespeare's "A Winter's Tale" was produced in Vienna last week.

## PADEREWSKI'S NARROW ESCAPE.

## Jolt to Car Sends Valet's Razor Into Pianist's Throat.

CINCINNATI, Jan. 5.—Paderewski, the pianist, had a narrow escape from death last night, but none of those who fretted and fumed at Music Hall because he did not appear until nearly an hour after the appointed time knew until to-day that he was near death's door.

Paderewski was being shaved by his valet in his private car, which had been detached from the train in the railroad yards, when a switch engine bumped up against the car, and the jolt sent the razor into the musician's throat. The valet

turned the blade sufficiently to avert a very deep cut, but the wound was a painful one.

## What Dr. Muck Says of Boston.

BOSTON, Jan. 6.—Boston's Symphony audiences, which have been pronounced "the best listeners to music in the world," may be surprised to hear that Dr. Karl Muck, leader of the orchestra, has said: "Nowhere in Europe would it be possible to find so disrespectful an audience as that which throngs Symphony Hall each Friday afternoon. I have conducted in many cities in Europe, and never have I played before audiences that persist in leaving their seats before the orchestra finishes, as here in Boston."

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## CARUSO AND FARRAR HEARD IN "FAUST"

Another Large Audience to Hear  
"Madama Butterfly"—New  
Basso's "Mephisto."

### ONE WEEK AT THE METROPOLITAN.

Wednesday, Jan. 1—"Tristan und Isolde":  
Mmes. Fremstad, Homer; MM. Knoté,  
Van Rooy, Blass, Reiss, Mühlmann.  
Thursday, Jan. 2—"Madama Butterfly":  
Mmes. Farrar, Jacoby; MM. Caruso,  
Stracciari, Reiss, Mühlmann, Barocchi.  
Friday, Jan. 3—"Il Barbiere di Siviglia":  
Mme. Sembrich; MM. Bonci, Campa-  
nari, Chaliapine, Barocchi.  
Saturday, Jan. 4—"Aida": Mmes.  
Gadski, Kirkby-Lunn; MM. Caruso,  
Scotti, Journet, Mühlmann.  
Evening—"Hänsel und Gretel":  
Mmes. Mattfeld, Alten, Homer, Weed;  
M. Goritz. "I Pagliacci": Mme. Cava-  
lieri; MM. Martin, Stracciari, Reiss.  
Monday, Jan. 6—"Faust": Mmes. Farrar,  
Jacoby, Gierd; MM. Caruso, Scotti,  
Chaliapine.  
Wednesday, Jan. 8—"La Traviata": Mmes.  
Sembrich, Jacoby, Gierd; MM. Caruso,  
Scotti, Dufliche.

"Madama Butterfly" followed the New Year's Mahler-Fremstad debut performance of "Tristan und Isolde" at the Metropolitan, recorded in last week's *MUSICAL AMERICA*, and it is worthy of note as an indication of the dominant taste of New York opera-goers, that the Puccini work drew a larger house than Wagner's great "passion opera." Geraldine Farrar, whose personations are never just the same twice, introduced some new "business" for *Cio-Cio-San*. A change in the cast gave the rôle of Sharpless to Mr. Stracciari, instead of Mr. Scotti.

It is unfortunate that even at Saturday night popular prices Humperdinck's charming "Hänsel und Gretel" should not draw more people than were attracted last Saturday, when it was put on in a double bill with "I Pagliacci." The weather may have been partly to blame. At any rate, it was a delightful performance of the delicate, fairy opera, with Louise Homer once more in her excellent portrayal of the *Witch*, and Bella Alten as a captivating little *Gretel*. With the exception of Riccardo Martin's singing of *Canio*, there was nothing of distinctive artistic importance in the way the Leoncavallo opera was given. Lina Cavalieri was a *Nedda* grateful to the eye, but of her singing the less said the better.

The first revival of "Faust" at the Broadway house this season drew a capacity audience on Monday, anxious to

see and hear Mr. Chaliapine's *Mephisto*, as well as Mr. Caruso's resumption of the title rôle and Miss Farrar's *Marguerite*. With three such pronounced personalities in the principal parts the result was a "star" performance rather than one of general uniformity. The honors fell to the tenor and the soprano. The big Russian basso's love of sensationalism led him into grievous errors artistically, producing an impersonation that jarred both the optic and aural nerves of the spectator.

Mr. Caruso, on the other hand, sang with unwonted restraint and subdued beauty of tone. Not in many moons has he reached the artistic heights, both in voice, quality and style, that he attained Monday. Though Nature has not decreed that he shall look romantic under any circumstances, there was a marked improvement in his dressing of the part and general make-up. Miss Farrar was also at her best vocally. As innovations she began her "King of Thule" song in the house and danced as she ended the "Jewel Song." She and Mr. Caruso were received with warm acclaim. There were also demonstrations for Mr. Chaliapine, less creditable to the audience's sense of discrimination. Mr. Scotti looked after *Valentin* and Miss Jacoby was *Siebel*.

### HARD ON MENDELSSOHN HALL.

"Woman Who Saw" Sees Lamentable State of Affairs.

The convenience of the location of Mendelssohn Hall has ever been praised but it remained for the New York *Sun's* "Woman Who Saw" to discover that it suffers from its convenient nearness to every other place of amusement.

"People leave after the first number," she declares, "and come in for the last; and this rule holds no matter what concert is on. It is rather disturbing and not a little embarrassing to have the bustle between each number; and there is also a certain absurdity about it. Is our American restlessness becoming so great that we cannot sit through a single concert, but must drop into three or four things of an evening? It puts ideas into the heads of the nice, quiet people who would otherwise listen contentedly to the end and think they had had a full evening—they catch the spirit of the migrating ones and say to themselves: 'What! only one concert in an evening; that's not much to accomplish; I might at least have brought some sewing. Two hours spent in merely listening, and time going as it does, why, it's reprehensible for a good American! I'll just skip over to the Metropolitan, get in an act there, send a few telegrams on the way, call on a few friends by telephone and get up to Carnegie for the closing words of the lecture there. Good Heavens, yes! it's almost immoral not to do more with our time! Come on, hurry, hurry! It doesn't matter where, only don't waste a moment.'"

## MALE STARS SHINE AT THE MANHATTAN

Zenatello Sings "Canio" for the  
First Time Here—Renaud's  
"Rigoletto."

### ONE WEEK AT THE MANHATTAN

Wednesday, Jan. 1—"Un Ballo in Maschera": Mmes. Russ, Bressler-Gianoli, Trentini; MM. Zenatello, Sammarco, Arimondi.  
Thursday, Jan. 2—"Tales of Hoffman": Mmes. Zeppilli, Jomelli, Morichini; MM. Renaud, Cazouran, Gilibert.  
Friday, Jan. 3—"Louise": Mmes. Garden, Bressler-Gianoli; MM. Dalmorès, Gilibert.  
Saturday, Jan. 4—"Rigoletto": Mmes. Zeppilli, Giacomini; MM. Renaud, Bassi, Gilibert, Arimondi.  
Evening—"Cavalleria Rusticana": Mmes. Russ, Giacomini; MM. Dalmorès, Crabbé. "I Pagliacci": Mme. Agostinelli; MM. Zenatello, Sammarco, Crabbé.  
Monday, Jan. 6—"Un Ballo in Maschera."  
Wednesday, Jan. 8—"Louise."

The American première of "Louise" on Friday, which is reviewed in another column, rather overshadowed the other features of the week at the Manhattan.

One of the most interesting events, however, was Giovanni Zenatello's first appearance here as *Canio* in the Saturday night performance of the Leoncavallo opera. The Italian tenor was in good form and, especially in his dramatic singing of the "Ridi Pagliacci," proved himself well adapted, both vocally and temperamentally, to this rôle. His voice was frequently of compelling beauty. Mr. Sammarco was, as always, a strong *Tonio*; Mme. Agostinelli was an attractive *Nedda*. The work was preceded by "Cavalleria Rusticana," of which the singing of Charles Dalmorès as *Turiddu* was the outstanding feature, though he was ably seconded by Mme. Russ as *Santuzza* and Armand Crabbé as *Alfio*.

The "emergency" revival of "Rigoletto" during Mary Garden's recent illness having proved well worthy of repetition, a large audience heard it again on Saturday afternoon, when Maurice Renaud once more gave one of his master portrayals. This remarkable artist is entrenching himself more and more securely with every appearance in the affections of the opera-going public. His *Rigoletto* is as individual, complete and powerful a characterization as his *Don Giovanni*, his *Mephisto* in "La Damnation de Faust," his *Athanaël* in

"Thais" and the widely differing parts he takes in "The Tales of Hoffman."

The New Year's night repetition of "The Masked Ball" brought some changes in the cast. Mme. Bressler-Gianoli singing *Ulrica* and Miss Trentini the part of *Oscar*, the page. As produced at the Manhattan, this early Verdi work, which, though it followed both "Rigoletto" and "Il Trovatore" after an interval of several years, has never won the popularity of either of those operas, is heard to as good advantage as could be desired.

## CHARLOTTE GROSVENOR'S OPERA DEBUT IN BOSTON

"Romeo and Juliet," by Castle Square  
Company, Introduces a Local  
Singer of Great Promise.

Boston, Jan. 7.—Charlotte Grosvenor, a pupil of Mrs. Avonia Bonney Lichfield, of this city, made her début as *Juliet* in Gounod's "Romeo and Juliet" at the Castle Square Theatre this afternoon. This opera is one in a series of grand and light operas which are being given this season by the Castle Square Opera Co., William Charles Masson, manager.

*Romeo* was sung this afternoon by George Tallman, *Mercutio* by Sig. Alberti, *Stephano* by Louise LeBaron, *Friar Lawrence* by Frances J. Boyle, and *Gertrude* by Hattie Belle Ladd.

Miss Grosvenor has had no other preparation for her opera work than that given by Mrs. Lichfield, her instructor. It is safe to say that Miss Grosvenor is one of the very few, if not the only soprano, who has in recent years been cast to sing a leading rôle, who has not had previous study and appearances abroad.

Miss Grosvenor has a voice of wide range, and many of her upper tones are beautiful in quality. She possesses considerable dramatic ability and her careful training both in voice and "stage business" has been admirable. She sang the climax at the close of the fourth act with telling effect and was equally impressive in the tomb scene in the closing act. She was warmly applauded throughout the performance by an audience composed of many prominent society and musical people. At the close of the first act she was presented with so many bouquets that it was impossible for her to carry them off the stage. Mrs. Lichfield may well congratulate herself upon having produced such excellent results.

George Tallman was a worthy *Romeo*, singing the leading tenor rôle effectively.

The other principals sang their parts well and the ensemble of the chorus was satisfying. D. L. L.

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## BACHNER SOLOIST WITH THE HOFFMAN QUARTET

Hugo Kaun's Piano Trio, Played for the First Time in Boston, Wins Much Applause.

BOSTON, Jan. 6.—Louis Bachner, the pianist, was the assisting artist at the second concert of the season given by the Hoffman Quartet in Potter Hall last Thursday evening. The quartet was also assisted by A. Gietzen, viola. The program included Mozart's Quintet in G minor, Hugo Kaun's Piano Trio and Grieg's Quartet, op. 27.

The Kaun Trio was played here for the first time and was warmly applauded by an audience of good size. Jacques Hoffman, the director of the quartet, has often been congratulated upon presenting interesting programs, and it is apparent that he is maintaining his reputation in this regard to the fullest extent this season. The playing by the quartet was fully up to its characteristic high standing.

Mr. Bachner is a pianist of marked ability, as was apparent from his playing in the Trio. Speaking of his work, Philip Hale in the Boston Herald said: "Mr. Bachner played fluently and clearly, with rhythmic force and with true brio."

The Advertiser said: "We can only judge of him as an ensemble pianist, and in this respect we found him admirable in every particular. He maintained an excellent balance of tone throughout the entire trio and never once overpowered the strings. He is certainly to be congratulated on his performance last evening."

The Boston Post said: "Mr. Bachner was musicianly and finished in his performance. He restrained himself and had a careful ear for the ensemble." D. L. L.

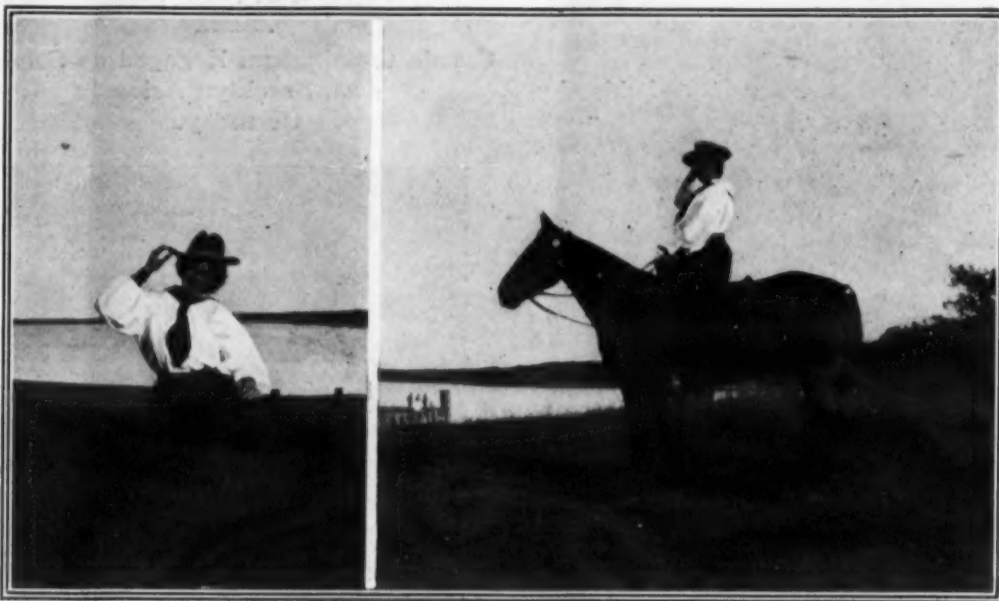
### Ernest Schelling's Program.

At his first New York recital, in Carnegie Hall, January 14, Ernest Schelling will present the following program: Bach-Liszt, Fantasia and Fugue, G minor; Schumann's Fantasy, C major, op. 17; Chopin's Barcarolle, Etude, op. 25, No. 1; Chant Polonoise, No. 5; Ballade, A flat; Alkan's "Le Tambour Bat Aux Champs," R. Pugno's "Tintements des Clochettes," Debussy's "La Soiree dans Granade" and "Toccata," Paderewski's Nocturne, and the Wagner-Liszt "Liebestod" from "Tristan and Isolde."

### Agnes Keyes in Recital.

A large and fashionable audience filled the parlors of the American Institute of Applied Music Thursday evening, January 2, the occasion being a piano recital given by Agnes Keyes, pupil of Maude Des Roches. The pianist rendered an interesting program skilfully and artistically. The assisting artist, Adelaide O'Brien, a pupil of McCall Lanham, gave several songs in a most pleasing style.

## Miss Goodson Finds Time for Recreation



Despite the busy schedule of concert appearances her manager, Henry L. Mason, has arranged for her, Katharine Goodson, the distinguished English pianist, makes it a point to enjoy all the recreation she can. The snap-shots reproduced herewith represent her on a visit to Naushon Island, known throughout New England as a favorite resting place for professional musicians, authors and artists.

### NEW TRIUMPH FOR HOWLAND.

American's Grand Opera Scores a Success in Parma.

PARMA, ITALY, Dec. 30.—Speaking of the first performance of Legrand Howland's "Sarrona" here, the *Gazzetta di Parma* says: "There was warm applause, and the young composer and artists were called out to the footlights several times. There was a little opposition expressed, but the 'Queen of India,' with her populace, her slaves and her rivals, can say that she has won a difficult battle. Furthermore, she has fought prejudice against invaders of our native soil, and Mr. Howland, a young American, cultured and intelligent, can now repose on the laurels of his victory. The performance was good throughout. Rizzini was pleasing in the rôle of the Queen, as were Macnez, the tenor; Signorina Macca and the baritone, Silvestri."

"The Signorina Duryea (Maud Leekley, of New York) was also greatly applauded in the Prologue. She possesses a beautiful voice of a rich contralto quality. The orchestra, under the direction of Duffau, was splendid."

### A Chopin Lecture-Recital.

There was a large attendance of pupils and their friends at the regular monthly lecture-recital at the Price-Cottle Conservatory of Music, No. 2105 Seventh avenue, New York, last Saturday. "The Life and Works of Chopin" was the subject of Miss Cottle's lecture, and illustrations on the piano added interest to the exposition.

### BOSTON CITY CLUB CONCERT.

Stephen Townsend, Ralph Osborne, John Orth and Leon Van Vliet Heard.

BOSTON, Jan. 6.—Stephen Townsend, Ralph Osborne, John Orth and Leon Van Vliet took part in one of the musical and literary night programs at the Boston City Club last Thursday evening. Mr. Orth played two of his own compositions, a Nocturne in F major and "Concert Staccato," which were warmly received. He also played a Chopin Nocturne, "Humoresque," by Bird, and the Allegro from Schubert's "Fantasie," op. 15.

Mr. Townsend sang in his usual excellent form and pleased his audience immensely with three groups of songs, the first being compositions by C. F. Manney, who accompanied Mr. Townsend. Mr. Townsend gave a group of MacDowell's compositions, several of which he sang at his recent recital in Steinert Hall. Among these, "The Clover," "Tell Me, Dearest" and "Thy Beaming Eyes," should be singled out for special mention. Mr. Townsend and Mr. Osborne sang the Hunting Song from "King Arthur," by Bullard. Mr. Van Vliet gets an excellent tone from his cello, and his playing of Schumann's "Träumerei" and Gabriel-Marie's "La Cinquantaine" were especially interesting.

D. L. L.

The Brooklyn College of Music has been invited by Dr. Charles H. Levermore, president of the Adelphi College, to give another concert, the first having met with such marked success.

## DAMROSCH ORCHESTRA IN CINCINNATI THIS WEEK

Paderewski Gives His Recital—Many Musical Events Between Now and May.

CINCINNATI, Jan. 6.—Excepting for "The Messiah," which was given in the First Presbyterian Church, on Walnut Hills, under the direction of Oscar J. Ehr Gott, and numerous excellent programs given in the other large churches of the city, there was little of importance to interest musicians in Cincinnati during the holidays. However, beginning with the recital of Paderewski, who was heard in Music Hall Saturday night, there will be much activity in musical circles until the middle of May.

On Friday afternoon and Saturday evening the Cincinnati Symphony Orchestra Association will present the New York Symphony Orchestra, with Mr. Damrosch conducting and Fritz Kreisler as soloist.

On Sunday, January 11, the annual concert of the United Singers will be given in Music Hall, under the direction of Louis Ehr Gott, and with the assistance of John Weber's Military Band. It is announced that Francis Macmillen will visit Cincinnati before the season is over, and a recital by Herbert Witherspoon, the well-known basso, will be given shortly in the banquet room of the Hotel Sinton.

An affair of particular interest to Cincinnati musicians is a new lyric comedy, "The Mahatma," which will be given in the Auditorium on February 10 and 11. "The Mahatma" was written by Howard Saxby, Jr., a young Cincinnati, and Herman Bellstedt, who has long been identified with Cincinnati musical affairs, is responsible for the music. "The Mahatma" is said to be one of the oddest and at the same time one of the most tuneful comic operas, and its presentation will be anticipated with much interest. It will be given under the personal direction of Oscar J. Ehr Gott, who will have entire charge of the staging of the piece and the drilling of the chorus and principals.

F. E. E.

### Paderewski Not to Withdraw.

Ignace J. Paderewski, who has accepted the proffered directorship of the Warsaw Conservatory, has announced that his new duties will not remove him from the concert platform. He will devote only three months of each year to the conservatory, six weeks in the Spring and six in the Autumn.

Isadora Duncan, the California dancer who has made a specialty of the musical classics, has won favor in Brussels on her first appearance there. After her second performance a crowd of 300 people waited outside the Théâtre Royale and cheered her. Moreover, a demonstration was made before the offices of a Brussels newspaper whose critic had severely censured her and her dances.

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## BOSTON MUSICIANS IN NEW HAMPSHIRE CONCERT.

**H. G. Tucker, Mary Desmond, Karl Barleben and Heinrich Warnke in Manchester.**

MANCHESTER, N. H., Jan. 6.—The second chamber concert in the Chandler series was given New Year's evening by H. G. Tucker, pianist; Mary Desmond, soprano; Karl Barleben, violinist, and Heinrich Warnke, 'cellist, all of Boston.

Mr. Tucker played the A flat, E flat, G flat major etudes by Chopin, the "Rigoletto" Fantasia by Verdi-Liszt, and the Rubinstein Etude in C major. Miss Desmond sang Schumann's "Widerrung," Grieg's "Morning Dew," Grieg's "Ich Liebe Dich," Alyward's "Beloved, It Is Morn," Strauss's "All Souls' Day," Godard's "Berceuse," Blumenthal's "Sunshine and Rain." Mr. Warnke played a Chopin nocturne and Popper's Vito. The program also included the Rubinstein Trio in B flat major for pianoforte, violin and 'cello.

Mr. Tucker is a most accomplished pianist, as well as being a musician in the broadest sense. His playing of the "Rigoletto" Fantasia and of the Rubinstein Etude should be particularly mentioned, although his interpretation of the Chopin numbers was beautiful in the extreme.

Miss Desmond's singing of the Alyward, Godard and Blumenthal numbers gave particular pleasure. The Rubinstein Trio was played in a most artistic manner. There was a large and enthusiastic audience and every number of the program was enjoyed.

D. L. L.

## MUSIC IN WASHINGTON.

### New Year to Open with Fine List of Concerts.

WASHINGTON, D. C., Jan. 6.—The new year will open with an exceptionally fine treat for the music lovers of the national capital. On January 7 the Boston Symphony will be heard in the afternoon, under the direction of Dr. Karl Muck, with Mme. Teresa Carreño, pianist, as soloist, playing MacDowell's Concerto in D minor. On this same evening Mrs. H. H. McKee will present the pupils of the Ogden-Crane School of Opera (branch of the New York school) in a musicale including the operetta, "Love and Whist."

On January 8 the Ellery Band, under the direction of Taddeo di Girolamo, will give a concert, and the Philadelphia Orchestra will be heard in its third concert under the baton of Carl Pohlig, with Fritz Kreisler as soloist, at the New National Theatre on the 14th of the month. Another orchestra to be presented here early in the new year is the New York Symphony, with Walter Damrosch as conductor. This will appear on January 12.

To add to all these musical events the San Carlo Opera Company will give Wash-

ington a week's engagement, beginning with January 13.

Mme. Elsa von Grave, pianist, and wife of Alberto Jonas, passed through Washington on her way to the Pacific Coast, where she will begin an extended tour.

Franceska Kaspar, soprano, of this city, has been engaged to sing with the Philadelphia Orchestra at its Wilmington concert.

The Ogden-Crane School of Opera, under the direction of Mrs. H. H. McKee, has taken permanent quarters in the Brentano building, Twelfth and F streets, in a commodious studio. Robert Hickman, well known in theatrical circles, will superintend the acting and stage presentation of the operas given by this school.

A very artistic recital was given recently at the Congressional Library by Paul Fischbaugh, pianist, and Marion McFall, soprano.

W. H.

## STOPPED DICE-GAME IN OPERA.

### Chicago Police Interrupt Performance of "La Gioconda" in Chicago.

CHICAGO, Jan. 6.—"La Gioconda," produced at the International Theatre by the Italian Grand Opera Company, has at last been the object of municipal attention for the first time in this country.

Two policemen interrupted the first act, disconcerted many of the singers and aroused the anger of the management by going on the stage and ending a dice game that is part of the opera. Boys and men of the chorus were "rolling the bones."

"Chief's orders," said Sergeant Hills. "Orders were given long ago to prevent anything on the stage tending to corrupt the public morals. This was something the Law and Order League could have taken offence at, and to prevent criticism we stopped the game."

## "Messiah" Sung in Milwaukee.

MILWAUKEE, Wis., Jan. 6.—The twenty-first performance of Handel's "Messiah" by the Arion Musical Club, under the able direction of Daniel Protheroe, was the principal musical attraction of the past week. Shanna Cumming, the Arion's favorite soloist, was enthusiastically received, and Bertha Cushing Child sang the contralto part with a most sympathetic voice. John Barnes Well, as tenor, used his fine lyric tenor with great taste and was highly expressive. Henry G. Scott, the basso, delivered his part well. Bach's Symphony Orchestra assisted.

M. N. S.

## At Eighty-four to Sing "Elijah."

MONTCLAIR, N. J., Jan. 6.—At the age of eighty-four, Thomas Ball, the sculptor and author of "My Three Score Years and Ten," will sing in the oratorio "Elijah," which is to be given in Montclair on January 13. Mr. Ball was probably the first to sing the part of Elijah in America. He appeared in the oratorio in Boston sixty years ago. The production here will be on the anniversary of his first appearance, on January 13, 1848.

## AMERICAN BARITONE WILL SING BEFORE THE KAISER

**Claude Cunningham Engaged as Soloist with Brooklyn Arion in Germany.**



CLAUDE CUNNINGHAM.

He Has Been Engaged as Soloist for the Brooklyn Arion's Concert in Germany.

Claude Cunningham, the baritone, has been engaged as soloist for the occasion of the audience to be granted by the German Emperor to the German Arion Society, of Brooklyn, Arthur Claassen, conductor, on June 20. Mr. Cunningham's exquisite singing of the German Lieder has created much enthusiasm and has been a potent factor in the building of his enviable reputation. The Kaiser has appointed Kiel as the place where the concert is to be given, as he will be in that city during the German Exposition, which will be in progress at that time.

## PLAY NEW BEETHOVEN DANCES.

### Vienna Quartet Arouses Interest in Rendering of Recently Discovered Melodies.

Beethoven's recently discovered Viennese dances, not in the instrumental garb originally devised for them by their composer, but in an arrangement for two violins, 'cello, piano and organ, were given in Cooper Union Hall for the first time in America on Thursday evening, January 2, by the Vienna Quartet, assisted by Alfred Rieger.

It is doubtful that these six pieces, two waltzes, two minuets and two ländlers, even played by a village band of seven

instruments as the composer intended, will ever have more than historical interest. They are innocently innocuous, but one who expects them to possess any great charm will be disappointed.

Far more enlivening were the other offerings of the quartet and in Grunfeld's "Kleine Serenade" and Moszkowski's "Guitarre" the musicians were inimitable. In Dvorak, also, in Smetana, in Wagner excerpts and in Strauss waltzes they achieved artistic excellence.

Rose O'Brien was the soloist and contributed German's "Love, the Pedler," Schubert's "Du bist die Ruh" and Donizetti's "La Zingara."

## EBEN H. BAILEY IN RECITAL.

### Boston Organist and Composer Heard in Rowley, Mass.

BOSTON, Dec. 16.—Eben Howe Bailey, the distinguished composer and organist of this city, gave a recital last Tuesday at the First Baptist Church in Rowley, Mass., assisted by Emma Hunt Bailey, soprano, and Charles P. Poor, 'cellist, of Boston. The recital was on the occasion of the dedication of the new organ, which had just been placed in the church and which was the gift of F. Harris Cressey of Boston. The church was crowded to the doors and it was apparent that the recital gave much pleasure.

Mr. Bailey played Dubois's "Marche Triomphante," Lemare's "Andantino in D flat," Dvorak's "Humoreske," Batiste's "Andante in G," and Lemmens's "Fanfare." The vocal numbers included Adam's "Christmas," and Braga's "Angels' Serenade," with 'cello obligato. Mr. Poor played the "Evening Prayer," by Bailey, and the first movement of the "Moonlight Sonata," by Beethoven.

Mr. Bailey is a most accomplished organist and has an able assistant in Mrs. Bailey, whose soprano voice is one of marked beauty and excellent range.

D. L. L.

## A Philadelphia Musician's Opinion.

To the Editor of MUSICAL AMERICA:

Herewith enclosed find \$2 for one year's subscription to MUSICAL AMERICA. I am very much pleased with this journal, as it displays true criticism and honest judgment to both artists and leaders of instrumental as well as the vocal class. Wishing you all success throughout the year, I beg to remain, yours truly, FREDERICK HAUSER.

Philadelphia, Pa.

## Wesley Weyman's Recital.

Wesley Weyman announces a piano recital in Mendelssohn Hall, New York, for Saturday evening, January 11. He has prepared a program of MacDowell (Sonata Tragica, op. 45), Schumann, Chopin and Liszt numbers.

Doehber's one-act opera, "Goethe's Zauberspiel," has been brought out at Brunswick, Germany.

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## BROOKLYN SINGERS PLAN GRAND OPERA.

"Faust" to be Given on Elaborate Scale by Purely Local Talent.

The Brooklyn Grand Opera Company is a new idea and a unique one. A year ago the Allied Arts Association, composed of some two or three hundred singers, violinists, pianists, artists and the like, conceived the idea of producing grand opera by well-known church singers.

They gave Mozart's "The Magic Flute" twice in December a year ago, and the venture met with public favor at once. They had only one permanent stage setting, but in all other respects it was similar to the real thing, including costumes and the general properties.

About a month ago the same association gave "Martha," with a cast of excellent oratorio, concert and church singers. So successful were these efforts that a company has been formed, composed of 176 singers, most of whom are church soloists. Gounod's "Faust" is now preparing, and it is to be produced at Association Hall February 27. Shanna Cumming, the well-known soprano, is to be heard for the first time in opera and will sing the part of Marguerite. George C. Carrie will be Faust and Forbes Law Duguid Mephisto.

Carl Figue, the well-known Brooklyn musician and lecturer, will conduct, as usual. Eugene V. Brewster, president of the Allied Arts Association, originated the movement and is its present head. He says that the singing of "Faust" will be just as good as can be heard anywhere in the world, with one or two exceptions, and that the orchestra of thirty pieces will be equally good. While the productions are not to be compared with those given at the large opera houses, they are not designed to be, for they are put on in a unique form, simpler, yet with nothing omitted to mar the plot and general effect of the vocal score.

### Kitty Cheatham's Tribute.

To the Editor of MUSICAL AMERICA:

It gives me the greatest pleasure to enclose my check for \$2 for another year's subscription to MUSICAL AMERICA, which I always read with interest.

New York City. KITTY CHEATHAM.

Richard Strauss celebrated the fiftieth performance of his "Salomé" at the Berlin Royal Opera by giving a banquet to the members of the orchestra. General Intendant von Hülsen and the two conductors, Leo Blech and Edmund von Strauss, were among the guests.

## AN AMERICAN IMPRESARIO WHO AVOIDS NOTORIETY

Henry W. Savage Never Has His Picture Taken and He Keeps His Own Personality as Far as Possible Out of Public Print.

With hundreds of portraits, cartoons and snap-shots of Heinrich Conried and Oscar Hammerstein appearing in the American papers, it is a remarkable fact that not one likeness, photographic or otherwise, has ever been printed of an impresario who is quite as well known throughout the country—Henry W. Savage.

Behind this statement there is an interesting story. The New York Times said recently:

"It has been said of Henry W. Savage that he wants his name printed in connection with every offering he makes, and notices an omission as quickly as any other promoter of similar enterprises. This is the business of it. So to speak, he is only putting his brand on the product of his factories. This much impersonal and practical. But you do not find Mr. Savage being interviewed on all sorts of general topics for the unalloyed delight of seeing his name in the morning papers. Not he! This is the sort of personal notoriety which he consistently avoids.

"Mr. Savage carries his policy of merging his own personality in the more general personality of the productions he presents to such a degree that it is next to impossible to obtain a photograph of this 'man behind the guns.' His press department has strict orders not to distribute



From the New York Times.

The Only Published Portrait of Henry W. Savage.

pictures—and, for that matter, they have none to distribute. He evidently believes that his name is as good as his photograph. His face is not his fortune—though it is a very nice face at that. His fortune lies in the district immediately underneath his hat."

The Times writer goes on to say that interest is added to the unadvertised personality of Mr. Savage by the fact that he is now "in the act of making a million

Was Drawn Into Operatic Management by a Real Estate Transaction—The Great Work He Has Done for Opera in English.

dollars" through his various operatic enterprises.

Mr. Savage, we learn, despite his activities in New York, is a Bostonian. He "became interested in the building of the Castle Square Theatre \* \* \* purely as one of his real estate transactions. As it happened, the building contractors threw up the job, and Savage finished the work of construction with his own men. The manager who took the theatre for the first season did his best, but his best was not good enough to bring about success with payment for rental and such other details. Then Mr. Savage decided to supply the attractions for his own house."

This attempt led him to the realization that "the American public would like to hear good opera sung in the English language." The English Grand Opera Company resulted, and met with such marked success that New York, Chicago, and gradually the entire country patronized his efforts.

Besides its great educational value so far as music lovers throughout America are concerned, Mr. Savage's project "gave an immense impetus to the study of opera by American singers, who now found that the demand for their services was not limited to musical comedies or to a few organizations essentially foreign in their character. By far the greater majority of Savage's singers were Americans—and those who were not had to sing in intelligible English."

### CHARPENTIER AND MAHLER.

How Conductor Postponed "Louise" to Suit Composer's Ideas.

"Louise," Charpentier's opera, which was heard in New York for the first time last week, was one of the operas in which Gustav Mahler, the present musical director of the Metropolitan Opera House, won fame in Vienna. Richard Aldrich, in the New York Times, tells an interesting story about the dress rehearsal at the Vienna Opera, to which the composer was invited.

"Charpentier—so Mahler himself says—found fault with everything, with the scenery, the costumes, and—he did not blush when he related it—with the tempi I took."

"The next morning the Vienna papers printed the alarming notice that the performance of Charpentier's 'Louise' had been postponed for six weeks. Everybody surmised a controversy between the composer and the 'eccentric' Mahler, but Mahler simply wanted time to rectify all mistakes. In spite of the enormous expense, he ordered new scenery, new costumes and

went with Charpentier through the score to get the composer's tempi exact. When the performance came at last Mahler had the satisfaction that the composer praised it publicly as an ideal one, far superior to that of the Opéra Comique in Paris."

### Reed Miller's Success in the West.

Reed Miller, the well-known concert and oratorio tenor, has just returned to New York from a Western tour that was instrumental in increasing his popularity with concert-goers in that section of the country. Many complimentary press comments were made of his various performances, and the Chicago Tribune said of his voice, "It is a real tenor voice—a young one, but one which has been well placed by nature and which schooling has put under good control." Even more significant than the press opinions was that of the management, which immediately after the performance engaged Mr. Miller to re-appear in "The Messiah" next December.

### SINGER PLEASED KING ALFONSO.

Magda Le Goff Invited to Sing Again for Him in Madrid.

LONDON, Jan. 4.—Mme. Magda Le Goff is an unusually fortunate singer. In addition to being distinguished among French artists, she is one of the most beautiful of prima donnas. Specially invited to come over from Paris to sing at the party given at the Spanish Embassy, she so pleased King Alfonso that he paid her the compliment of asking when it would be the good fortune of the people of Madrid to hear her.

It is understood that the royal guest was particularly attracted by her interpretation of the sympathetic air "Pleurez, mes yeux," from Massenet's "Le Cid." She also sang the reposeful "Vissi d'Arte" which affords so agreeable a relief to the tragic and strenuous second act of "Tosca."

This is Mme. Le Goff's second visit to London, and, judging from her recent success, it will not be her last.

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The annual subscription for "Musical America" will henceforth be \$2.00 a year.

#### SLIGHTED CELEBRITIES.

Apropos of an effort being made in Paris by a number of well-known painters, who are not satisfied with the decisions of the committees who preside at the annual Salons, to organize a novel exhibition which will be called "the Salon of Slighted Celebrities," and will include pictures by Millet, Rousseau and D'Aubigny, whose pictures are priceless to-day, but were refused room in the Salon at the time they were painted, Henry Rochefort, the journalist, says in *Le Figaro*, that Bizet's masterpiece, "Carmen," was hissed off the stage on the first night. Mr. Rochefort's conclusion is that the death sentence should be revived for the special benefit of those who stifle genius.

Old-timers can remember the struggle Gounod's "Faust" had to gain recognition in London, at the time the late Colonel Mapleson was manager of Her Majesty's Opera House. Though urged to produce Gounod's work, he was afraid to do so, fearing that it might affront the morals of respectable London.

Finally, however, at a popular operatic concert, he introduced the "Soldiers' Chorus," which was received with such enthusiasm as to cause him, finally, to determine on the production of the opera.

The result is known.

#### DOES GENIUS NEED A STIMULANT?

In the international discussion now going on among scientists as to whether alcohol is a food or not, and as to which opinions seem to be very much divided, it is interesting to notice that Massenet, the composer, and formerly Director of the Conservatoire in Paris, writes that he has always worked without using any stimulant whatever.

Camille Saint-Saëns, the composer, says that he prefers pure water to quench his thirst, and takes a cup of coffee when he feels need of mental stimulation.

Sardou, the great dramatist, is a heavy coffee drinker, but uses no stimulant.

It would probably appear, if a census could be taken of the great mental workers, that very few of them, indeed, who lived out a life of usefulness, were addicted to the excessive use of intoxicants. There have been some geniuses, particularly in the literary field, who used intoxicants freely, but they died young, like Poe and De Musset.

#### DRAMATISTS AND COMPOSERS SCORED.

Dr. Paul Galtman, one of the principal dramatic and musical critics in Germany, has stirred up great excitement in the Fatherland by a book entitled "The Decline of the German Stage," in which he flays the modern dramatists and composers mercilessly. He states that they are absolutely out of touch with the conditions of life and fail to represent them.

"They set up Ibsen as their model, but lack the understanding or power to pattern after him."

But the main fault which Dr. Galtman finds with the dramatists—and in this criticism, he includes also the composers—is that their works manifest no comprehension whatever of the ideas and problems of the times. They know nothing of the war between free thought and the power of the Church; nothing of the struggle of individualisms against the tyranny of capital in economic and intellectual life; nothing of the moral problems of our time; nothing of woman's fight for her rights; nothing of the growing surfeit with culture and home-sickness for Nature.

Perhaps some day, inspired by Dr. Galtman, an American composer will arise who will set the American Federation of Labor to music with President Gompers singing the principal rôle, with a workmen's chorus: "Down with Capital!"

#### ANOTHER FARRAR INTERVIEW.

On Monday the New York Times published a long interview with Geraldine Farrar, in which the young Melrose prima donna is represented as discreetly avoiding any adverse criticism of art conditions in this country, and taking pains, on the other hand, to interject a most tactfully worded compliment.

"We Americans possess the determination which makes it possible to succeed in opera," Miss Farrar is quoted as having said. "That's why they like us in Europe. There they like to see a singer grow in her art. Here it is different. They want the baked and cut and dried product of the hard schooling—nothing undeveloped. That is as it should be and is an inspiration for the artist who is working under these conditions."

In view of the fact that the Times was the first American paper to give space to the famous Farrar interview with the Berlin *Lokal Anzeiger* with its alleged disparaging remarks anent the appreciation of music in this country, and in so doing gave the story as conspicuous a position as possible on the first page, featuring in the headlines isolated fragments of the most unworthy and distorted of the statements attributed to the singer, the present interview impresses the impartial bystander as a belated and transparent attempt to do justice to the victim of what was a patent misrepresentation of the facts. The attack—for such it was—was carefully timed on the part of some malevolent European jealous of her steady growth in artistic stature and popularity both abroad and in her own country, to realize its most potent effect just at the outset of a new season. It was noted at the time that none of the American papers which seized with avidity upon the cabled report of the interview proved as eager to give Miss Farrar's version of it.

In consideration of the prominent rôle

this artist has played in interesting Germany and other foreign countries in the possibilities of American talent and ambition, and, by her example, instigating other aspiring young singers in this country to devote themselves, heart and soul, to their work, not shirking the many sacrifices that are the price of success in the art world, it would have been more seemly and edifying if the newspapers of her native heath had given her the benefit of a doubt in such a matter until she was on the ground to refute questionable statements imputed to her.

Fortunately, the New York public has shown that it is unwilling to allow any garbled interview to affect its loyalty to a favorite. It has been demonstrated this season that, with the single possible exception of Mr. Caruso, the Metropolitan has no artist of greater drawing power than this same Miss Farrar.

#### MAKING THE LAW RIDICULOUS.

On Thursday of last week, "La Gioconda" was produced at the International Theatre by the Italian Grand Opera Company, in Chicago. Two policemen interrupted the first act, disconcerted the singers and aroused the anger of the management by going on the stage and ending a dice game which is part of the opera.

"Chief's orders!" said the Sergeant. "Orders given to prevent anything on the stage tending to corrupt the public morals!"

It appears that the action of the police was taken in deference to the wishes of the Law and Order League.

The Chicago standard of morality has long been a matter of astonishment to reasonable mortals. To stop an opera because a gambling scene is depicted in it will appeal to the sense of humor of most people. If this idea were carried out, it would be impossible to depict a murder, or any crime, on the stage.

Such things not only make the Law and Order League ridiculous, but made the law itself ridiculous and suggest that the tendency of American citizenship is to strain out gnats and swallow camels.

"You cannot force novelties upon the public. All you can do is to offer them and then await the pleasure of the opera-loving masses," says Heinrich Conried in a New York *Herald* interview. "That is true here, and it also applies abroad. The public cannot be coerced in its tastes. And it is a rational attitude, one which applies to the artistic universe. Of course, if a music drama like 'Parsifal' is produced it appeals to the curiosity of the public and its immediate success is assured. Much the same applies to a work like Richard Strauss's 'Salome,' for which there was a big advance sale; but other new works must win their way and on their merit—the public cannot be forced to admire them."

#### Phonograph Records for Posterity.

The preservation in the vaults of the Paris Opera House of the voices of Caruso, Scotti, Patti, Melba, Calvé and other contemporary singers will make comparisons interesting in the centuries to come. The voices of Grisi, Mario, Malibran and Jenny Lind so preserved would be rare treasures. Tamagno's notes are firmly fixed in wax, surviving his death, and Pope Leo XIII's voice still lives. The Kaiser's is in storage at Harvard College and in the Library of Congress.—New York World.

#### Appreciated in Philadelphia.

To the Editor of MUSICAL AMERICA:

Enclosed please find my check for MUSICAL AMERICA, which I send with great pleasure. Your delightful paper deserves all possible success and the support of every musician in the country.

S. L. HERMANN.

PHILADELPHIA, PA.

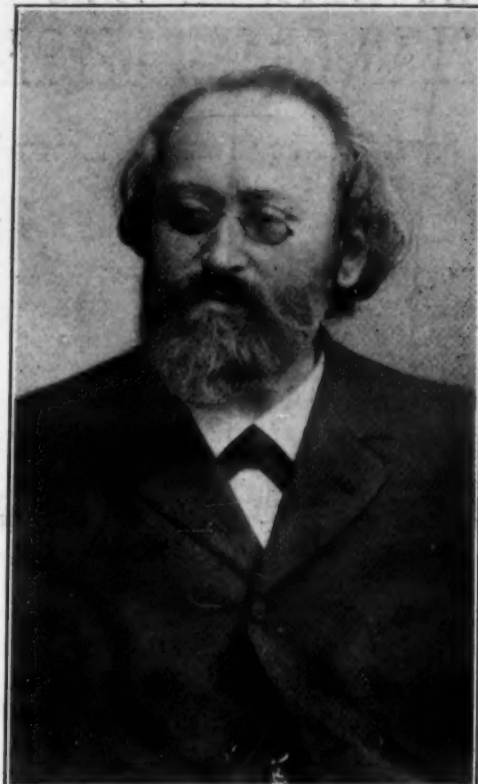
#### Regarding the New Rate.

To the Editor of MUSICAL AMERICA:

Herewith please find check for renewal of my subscription. The advanced price is nothing, compared to the value of MUSICAL AMERICA.

H. R. HUMPHRIES.

#### PERSONALITIES.



MAX BRUCH

Max Bruch, the German composer, for the last fifteen years connected with the Royal High School of Music, Berlin, as teacher of composition, went to his native city, Cologne, to celebrate his seventieth birthday last Monday. It was in that city that he brought out his first symphony, at the age of fourteen, and six years later his first dramatic work, a setting of Goethe's "Scherz, List und Rache." From then until he was appointed to the position he now holds he occupied various posts as conductor in the principal German cities, spending also three years in Liverpool as director of the Philharmonic Society there. In 1883 he visited America and brought out his "Arminius" in Boston. Of his three violin concertos, the first, in G minor, written when he was twenty-eight, is the favorite with violinists; his "Kol Nidrei" for cello is also popular. Besides "Arminius," his choral works include "Fair Ellen," "Odysseus," Schiller's "Song of the Bell," "Achilleus," the cantata "Das Feuer, kreuz," the oratorio "Moses" and several male choruses. His two operas, "Loreley" and "Hermione," based on "The Winter's Tale," met with little success. His works include also three symphonies.

**Morena.**—Berta Morena, the dramatic soprano of the Munich Court Opera, who is due to reach New York shortly to enter upon her deferred engagement at the Metropolitan, expects to go to South America and sing in Buenos Ayres before returning to Europe. She is reputed to be one of the most beautiful women on the stage.

**Dalmores.**—Charles Dalmorès, of the Manhattan, has signed a contract for three appearances at the Frankfort Opera in May. He will sing *Lohengrin* in German and *Samson and Don José* in French.

**Hekking.**—Anton Hekking, the German cellist, is touring Belgium and France as a member of the Wurmser-Boucherit-Hekking Trio.

**Gadski.**—Johanna Gadski, the German soprano, holds the record of having sung five times—and all Wagnerian rôles—in one week during her first season in this country, which was as a member of Walter Damrosch's German Opera Company, fourteen years ago. While the company was in Boston she sang *Elsa* on a Tuesday, *Sieglinde* on Wednesday, *Gutrune* in "Götterdämmerung" on Friday, *Elisabeth* at the Saturday matinée and *Eva* on Saturday night.

**Butt.**—Clara Butt, the English contralto, who is now touring Australia, has laid it down as a general principle that young Australian singers should remain at home, in the interest of native art, instead of forsaking their country. She has come across a young contralto, however, Ella Casparo by name, who has so interested her that she has advised her to go to Europe to broaden her studies.

**Le Fornia.**—Rita Le Fornia, who is better known to American audiences as Rita Newman, can boast of a versatility such as few other young opera singers can exhibit. Since coming to the Metropolitan she has been the geisha in Mascagni's "Iris" and substituted for Mme. Sembrich as *Rosina* in Philadelphia. In Bremen she once sang the high coloratura rôle, the *Queen of Night*, in Mozart's "The Magic Flute," while as a member of Henry W. Savage's English Opera Company some years ago she assumed parts so varied as *Brünnhilde*, *Elisabeth*, *Ortrud*, *Carmen*, *Amneris*, *Nedda* and *Maddalena*.

## ECHOES OF MUSIC ABROAD

ANYTHING new from the brain of Vincent d'Indy is bound to interest, and, according to an English scribe in Paris, his new poem for orchestra, which he calls "Souvenirs," introduced at one of the Colonne Concerts, does not fall below the standard he has established.

"Its plan is almost austere simple," we are told; "the work is built entirely on one theme—taken from an earlier composition, the 'Poème des Montagnes'—and this melody, by means of varied treatment, is made to express various moods. Regret, sometimes passionate, sometimes wistful, is the mood that predominates. Indeed, the program stated that the work was composed after a great bereavement in 1906. That is none of our business, but what concerns us and moves us, is the unmistakable depth of passion in the 'poem'—passion which is violent, despairing, pathetic, mournful, hopeful, by turns."

\* \* \*

IT is well for New York music reviewers that the artists at the Manhattan and Metropolitan are not as sensitive to adverse criticism—or if they are they conceal it—as the French tenor Alvarez, who is in real life M. Gourron.

In the suit for alleged libel that M. Gourron, or Alvarez, has instituted against a critic of *Comœdia*, a new Parisian weekly, the critic is charged with the monstrous offense of insinuating that the tenor sang out of tune in a performance of "Le Prophète," and the singer estimates the damage done to him in consequence—whether to his feelings or his reputation is not quite clear—at \$20,000.

In the offending article M. Alvarez was described as having sung a certain air so flat, that, whereas the accompanying horn in the orchestra should follow the voice a sixth below, the interval heard in reality was a shade over a fifth. In the same opera his G flat in one passage was pronounced to be "quite exceptionally false,"—which was enough to infuriate any tenor, of whatever nationality. But there was more. *Comœdia* had not been many weeks in existence before it likened M. Alvarez to a "bumble-bee blundering among blossoms" in a scene of Reyer's "Salammbô," and also laughed at him because he, it alleged, had had a statue of himself placed as a caryatid pillar in the frontage of his house, a statement characterized by the tenor's counsel as an absolute libel, inasmuch as the house thus strangely adorned was not his at all, but that of his next-door neighbor.

\* \* \*

ADVERSARIES of Richard Strauss in Berlin never miss an opportunity to hold him up to the ridicule of the musical public, so that when the German press of various cities published an account of a concert in Hamburg conducted by the composer of "Salomé," which was supposed to be under the auspices of the Tietz departmental store, many were the scornful chuckles that greeted the announcement. Kindly disposed critics also took the composer to task for so compromising his dignity.

Richard III has at last come to the rescue of his aforesaid dignity, however, and issued a denial of the original report as it stood. It seems that the only connection the Tietz firm had with the concert was that tickets were placed on sale in that store, just as Wertheim in Berlin diverts the overflow of traffic in concert tickets from Bote & Bock.

\* \* \*

FROM Italy come reports from time to time of the steady progress being made by the young Boston mezzo-soprano, Blanche Hamilton-Fox, known on the opera stage by the Italianate version of her name, Bianca Volpini. During the carnival season Montova hears her as *Maria* and *Pantalis* in Boito's "Mefistofele," *Erodiade* in Giocondo Fino's new opera, "Battista," and *Amneris* in "Aida," and about the middle of February she goes to Venice to sing in "Mignon," "Il Trovatore" and "La Favorita."

\* \* \*

APROPOS of Luisa Tetrazzini's regard for time-honored superstitions, which deters her from beginning any new under-

taking on a Friday and prompts her to abandon anything she sets out to do if two nuns chance to come across her path,



THE NEW BACH MONUMENT IN EISENACH.

the London *Telegraph* points out that the supposedly "unlucky" thirteen had no terrors for Richard Wagner. This numeral persistently recurred in the important events of his life.

In 1813 the Bayreuth composer was born, his two names together made thirteen letters, he wrote in all thirteen operas—though with two of them, "Die Feen" and "Das Liebesverbot," he certainly had no luck—and "Tannhäuser" was completed on the 13th of a month—April, 1844. The first cycle of the "Ring" at Bayreuth opened on August 13, 1876. And, seven years later, the composer died on February 13.

\* \* \*

OLD Nuremberg's collection of graven images of its noted sons of earlier times has just been enriched by the addition of a bust of Hans Leo Hassler, presented to the city by the sculptor, Fritz Zadow. Born in 1564 and a pupil at twenty years of age of Andrea Gabrieli in Venice, he shared with Johannes Eccard the distinction of being the most individual and noteworthy German composer of his time. As one of the recognized founders of German music he left behind an extensive list of compositions, mostly motets and madrigals.

\* \* \*

A LONDON conductor having designed a series of orchestral concerts to illustrate the rise and progress of dance music, from Mozart to Lehar, an English writer is reminded of this verse:

If Offenbach doth please you  
More than the fugues of Bach,  
We shall not have Bach often,  
But often Offenbach.

IN Sondershausen a signal honor was recently conferred upon Hugo Kaun, the German-American composer who has vied with a certain brand of beer in making Milwaukee famous. The local conservatory recognized his importance to the extent of making its third chamber music concert a Hugo Kaun program. His string quartet in D, op. 41, the piano trio in C minor, op. 51, and a group of his songs were given.

J. L. H.

CHICAGO COMPOSER  
IN BERLIN CONCERTMiss Heyman Plays Americans'  
Works—Students Planning  
Minstrel Show.

BERLIN, Jan. 1.—Katharine Ruth Heyman, the American pianist, showed the courage of her convictions at her recent recital in Beethoven Saal by including your American composers on her program. She received demonstrative recognition from a good house, in which the American colony was well represented.

Howard D. Salins, of Chicago, will direct the Philharmonic Orchestra in Beethoven Saal on April 2. The program will consist mostly of his own compositions and Mark Gordon, an American violin pupil of his, will play Mr. Salins's violin concerto. Mr. Salins's latest effort is a music tragedy on a German text by Heinrich Heine. The composer claims that this contains new ideas in the working out of themes and motives. He first appeared abroad as a violin soloist and was a pupil of Carl Halir at the Royal High School of Music for some years. For the last two years his attention has been confined entirely to composing and teaching. His education in theory and composition was obtained entirely from American masters and he claims no European influences. Prince Joachim Albrecht of Prussia, cousin of the Kaiser and a recognized musical connoisseur, has taken a personal interest in the young composer-director.

Claude Albright, the American contralto, formerly of the Savage English Grand Opera Company, won splendid success in a *Gastspiel* as *Carmen* in Prague recently.

The American music students are rehearsing for an amateur minstrel show to be given the first week of February, the proceeds to go toward the support of the American Woman's Club. A similar performance was given about six years ago and was an unqualified success. The Crown Prince and Princess, who are fond of American ragtime and coon songs, are expected to attend.

J. M.



He—There's the great Russian composer!  
She—What's his name?  
He—S-l-i-v-i-t-z-n-i-s-k-t-z-y!  
She—How do you pronounce it?  
He—With a syphon, I guess!—London Bystander.

\* \* \*

"That telephone girl has the voice to make a prima donna. Now, if she only had the other qualifications!"  
"Better investigate. It's a cinch she has the requisite hauteur."—Washington Herald.

\* \* \*

"There are many people who do not appreciate good music."  
"But they usually do the best they can—they applaud it."—Brooklyn Life.

\* \* \*

Swipps—They say Paderewski has practised so hard at the piano during the year that he has paralyzed two of his fingers.  
Swapps—That's nothing! There's a girl living in the flat above me who paralyzes everybody in the street when she practises!—New York Telegram.

\* \* \*

"But she sings more than she plays; why do you speak of her music as instrumental?" "Well, it's instrumental in making the neighbors move out."—Catholic Standard and Times.

\* \* \*

"Your daughter can come to me for her music lessons and can do her practicing at home."

"I'd rather you'd give her her lessons here at home and have her do her practicing at your rooms."—Houston Post.

## LECTURES AND RECITALS.

Interesting List of Events at American  
Institute of Applied Music.

Kate Chittenden, Dean of the Faculty of the American Institute of Applied Music, at No. 212 West Fifty-ninth street, New York, announces the following calendar of free classes, lectures and recitals:

Jan. 11, 18, 25, 9.30 a. m.—Elementary Theory Class; Jan. 15, 29, 2.30 p. m.—Mr. Lanham's Normal Class; Jan. 22, 3 p. m.—Mr. Ambrose's History Class; Jan. 16, 23, 30, 11 a. m.—Theory Class, Adults; Jan. 10, 4 p. m.—Organ Recital, Harry Rowe Shelley; Jan. 15, 4 p. m.—Mr. Mason's Lecture-Recital "Mendelssohn"; Jan. 22, 4 p. m.—Mr. Mason's Lecture-Recital "Chopin"; Jan. 24, 8.15 p. m.—Pianoforte Recital by Mr. Albert Ross Parsons; Jan. 29, 4 p. m.—Mr. Mason's Lecture-Recital "Brahms."

## A Lady of Note.

She was musical, quite, so she made her a gown  
Of organdie, cleverly planned,  
With accordeon plaits running all up and down,  
And fluted to beat the band.  
She looked truly swell, and would frequently harp  
On being high toned, and all that,  
And, of course, to B natural, had to B sharp  
Enough to abide in A flat.

—Sunday Magazine.

Berta Morena, of the Munich Court Opera, is expected in New York this month to fill her engagement at the Metropolitan.

BISPHAM

American Tour, 1907-8, Now Booking  
For Terms and Dates, Address  
LODON CHARLTON, - Carnegie Hall, - NEW YORK  
EVERETT PIANO USED

## MUSIC CRITICS ABOLISHED ON "HERALD" AND "TELEGRAM"

**James Gordon Bennett Will Have Opera and Concerts Reviewed by Regular Reporters.**

One of James Gordon Bennett's cyclones has swept from Paris over the New York *Evening Telegram* office, and as a result, that paper, the evening edition of the *Herald*, no longer has a musical editor or a dramatic critic. Hereafter, reporters will be sent to review musical and dramatic "first nights" for the *Telegram*. George Henry Payne, who had been the *Telegram's* critic, and whose resignation was reported by *MUSICAL AMERICA* last week, had offended some of the theatrical managers of New York by fearless criticism. These managers thought Payne was hypercritical and charged him with malice. They gathered together for a period of a few months those reviews of Payne's which were unusually hard on plays and performers and mailed them to Mr. Bennett, with the statement that Payne was "trying to run the *Telegram* and ruin their interests." Bennett suddenly decided to abolish the musical and dramatic departments, of which Payne was the head, and did so by cable, saying: "No critic shall run the *Telegram*; the *Telegram* will run the critics."

### NEW MUSICAL PUBLICATIONS.

#### Music Club Programs.

Arthur Elson is the author of a new work of interest to musicians, "Music Club Programs from all Nations," published by the Oliver Ditson Company, of Boston. The plan of the book is to give an historic outline of each national school of music, with questions for study, and a series of programs for the use of clubs and other musical organizations. It is gratifying to note that the same comprehensive treatment that marks the various foreign schools is evident in the discussion of American composers. The author has chosen as the most representative of these Lowell Mason, John K. Paine, George W. Chadwick, Theodore Thomas, Horatio W. Parker, Edward A. MacDowell, Arthur Foote, Edgar Stillman-Kelley, Henry K. Hadley, Frederick S. Converse, Howard Brockway, Frank van der Stucken, Louis Moreau Gottschalk, William H. Sherwood, Charles Martin Loeffler and others.

This valuable and interesting work will be welcomed with pleasure by the hundreds of American music clubs that attempt to do systematic work in the study, performance and appreciation of the great compositions. We know of no book that so successfully meets the requirements as does this volume.

#### Stars of the Opera.

Mabel Wagnalls's "Stars of the Opera" has just been completely revised and amplified, and the new edition, published by the

Funk & Wagnalls Company, of New York, will be read with more than passing interest by patrons and students of grand opera. The author has appropriately dedicated her work "to those who love music but have no opportunity to familiarize themselves with grand opera"; it will be enjoyed perhaps equally well by those who are acquainted with grand opera, for besides the descriptions of the various productions, a series of entertaining personal interviews with Marcella Sembrich, Emma Eames, Emma Calvé, Lillian Nordica, Lille Lehmann, Geraldine Farrar and Nellie Melba serve to throw a new light on the careers, activities and artistic creeds of these distinguished singers. The book is effectively illustrated.

#### Life of Ignaz Jan Paderewski.

The latest of the "Living Masters of Music" series, a life of Paderewski, by Edward A. Baughan, published by the John Lane Company, makes its appearance happily at the time of the great pianist's American tour, when interest in his personality and genius is at the high-water mark. Whatever critics may say about the noted Pole's declining powers, the fact remains that he stands to-day as one of the most compelling and interesting personalities in the world of music. Mr. Baughan's style is well known to readers of musical literature, and his latest contribution to the "Living Masters" series is quite as entertaining and instructive as were the previous volumes. Various illustrations made from photographs and sketches add to the attractiveness of the book.

#### Patti's Singing Annoyed a Wasp.

At a concert held in aid of the Brecon Hospital Mme. Patti and Charles Santley sang a duet by Donizetti to an appreciative audience, who demanded an encore. The singers acceded to the demand and reappeared upon the platform, but scarcely had the duet recommenced when Mr. Santley burst out laughing and beat a precipitate retreat—an example which his companion, after an ineffectual attempt to continue the song, followed. In response to loud cheers the couple returned, and Mme. Patti, advancing to the front of the platform, said: "The cause of all this merriment is that a wasp has been trying to get into my mouth and we could not go on."

#### S. C. Bennett's Musicales.

The first of a series of lecture-recitals by S. C. Bennett and his pupils at the Carnegie Hall studios last Friday afternoon was attended by an appreciative audience. The subjects of Mr. Bennett's remarks were "Foundation Principles in Voice Building," "Why Results in Vocal Training Are Not Always Satisfactory," "Source of Ideal Tone," "Involuntary Muscular Action." Following Mr. Bennett's lecture an interesting program of song numbers was given by Adele Bogart, soprano, Viola E. Bimberg, contralto, and W. T. Byrd, tenor. The singers were assisted by Julia Waixel at the piano.

## ARTHUR WHITING WITH OLIVE MEAD QUARTET.

**Harpichord Playing a Feature of Chamber Music Concert in Mendelssohn Hall.**

It was distinctly a musical audience that heard the Olive Mead Quartet at the first concert of their present season in Mendelssohn Hall on Thursday of last week. There were present professional violinists and cellists and pianists and singers.

The quartet has a new violinist, Helen Reynolds, who made her first appearance with the organization on this occasion and gave complete satisfaction by her work.

The New York *Sun* on the morning following the concert said: "The ensemble proved to be unimpaired in balance, in quality of tone and in intonation." Other papers said much the same thing.

A feature of the concert was the introduction of the quaint harpichord, an instrument reminiscent of the last century or two, but built in the twentieth century by the Chickering, of Boston. Corelli's Sonata in D minor was selected, Arthur Whiting playing the harpichord and Miss Mead the violin. The dainty Corelli music pleased the audience immensely, and both performers were roundly applauded.

The Mozart Quartet in C, which is familiar here, was charmingly played, and the Brahms's Quintet in F minor, op. 34, also won approval, the quartet playing with understanding, deep feeling and subtlety.

### WOMAN CONDUCTS CHORUS.

**Mrs. Caroline W. Howell of Worcester, Mass., a Successful Director.**

WORCESTER, MASS., Jan. 6.—One of the very successful organizations of this city is the Orpheus Club, a choral society which is under the able direction of Mrs. Caroline Woods Howell, a prominent teacher of Worcester. It is a rather unusual thing for a woman to occupy the position of conductor of a choral society, but Mrs. Howell has demonstrated her ability in this direction, and the organization has made a financial as well as an artistic success. Last season the society performed Gade's "The Erl King's Daughter." The society is now at work on Dudley Buck's "Legend of Don Munio," which will be presented in the early Spring.

The object of the club primarily is entirely educational and it has resulted in giving its members some excellent experience in ensemble singing.

#### French Opera and the Public.

Apropos of Oscar Hammerstein's recent appeal for more support, the New York *Sun* reminds the impresario that the public cannot be coerced, wheedled or reproached into "maintaining an artistic enterprise merely because it deserves the support of the people." The public, says the *Sun*,

"never could be forced to take an interest in this play or that opera because such an attitude would do it credit. Neither critical propaganda nor the utmost managerial effort has ever been able to make the public accept any other form of entertainment than that which pleased it. Perhaps it would be better to listen to the words of those who have artistic good at heart. It is possible, on the other hand, that the public is incorrigible in the matter of its amusements."

"Mr. Hammerstein had to encounter this state of mind when he made French opera the most important feature of the season at the Manhattan. Charpentier and Debussy are names to fascinate the musician who has not had the opportunity to hear the works of these composers, but knows what an important influence they have exercised in Europe. The operas of Massenet, moreover, interest the public less than they do the musician. The admiration of New Yorkers for the French operatic school is now confined wholly or principally to Bizet's 'Carmen' and Gounod's 'Faust.'"

### \$500 PRIZE CANTATA PUBLISHED.

**New York Firm Issues "The Four Winds" by Carl Busch of Kansas City.**

"The Four Winds," the choral work by Carl Busch, of Kansas City, to which was awarded the \$500 cash prize offered by Strawbridge & Clothier, of Philadelphia, for the best American cantata, intended primarily for the chorus of that firm's employees, has been issued by the H. W. Gray Company, New York City.

In choosing a text Mr. Busch had recourse to Longfellow's "Song of Hiawatha," and he has succeeded in providing the second book of the poem with a dramatically effective musical setting. The careful study he has made of Indian music during his twenty years' residence in this country has served him well in conceiving and achieving the essential character and atmosphere of the poem. The presentation of this spirit throughout does not exclude beauty of melodic outline, but rather adds a haunting appeal to the choruses and solos into which the work is divided. The two solo voices are soprano and tenor.

The orchestration reveals the hand of the skilled musician who knows how to utilize his resources to the best advantage and realizes relative values. One of the most effective numbers is the pastoral and tenor solo, beginning, "Young and beautiful was Wakun," in connection with which a solo on the Indian flageolet is introduced. The cantata, eminently vocal, is to be commended to all choral societies in quest of novelties.

#### Sam Franko's Next Program.

The following program will be presented at Sam Franko's next concert of old music in Mendelssohn Hall, New York, January 15: Suite, "Don Juan," Gluck; Trio for String Orchestra and Piano, Bach; Dances, Beethoven, and Symphony No. 33 (B-flat major), Mozart.

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## FORMER CONCERT SINGER A COMPOSER

### Mary Turner Salter Finds New Expression for Her Musical Talent.

Mary Turner Salter, whose fame as a song writer is becoming known throughout the country, has recently had published fourteen new love songs and "Songs of the Four Winds."

Many who know her charming songs are not aware that as Mary E. Turner, before she became the wife of Sumner Salter, the well-known organist and composer and now director of music at Williams College, she was a prominent concert oratorio and church singer, filling engagements with such artists as Ole Bull, Anne Louise Cary and Myron W. Whitney, under such directors as W. L. Tomlins, B. J. Lang, Theodore Thomas and Dr. Leopold Damrosch.

She was born in Peoria, Illinois, and when very young appeared in concerts with a younger sister.

Dr. Max Schilling, of Burlington, Iowa, was her first instructor; she then continued her studies in Boston in the College of Music, then connected with the New England Conservatory, and concluded them in New York under Mme. Erminie Rudersdorf. She had a soprano voice of dramatic quality, suited to such work as "Elijah" and the larger songs of Schubert, Rubinstein and Liszt. These and the songs of Grieg, Jensen and Lassen have strongly appealed to her.

With an intensely musical nature, Mrs. Salter has from early childhood been accustomed to the keyboard and her poetic enthusiasm later was given more definite expression, and an important feature of this progression was that many of these inspirations were set forth in verse and music at the same time.

Mrs. Salter has given little attention to theoretical study, so many of her songs are the outcome of true musical feeling. Among her collection of songs are "A Bunch of Posies," four songs for medium



MARY TURNER SALTER

She Has Won Marked Success Through Her Song Compositions

voice; "The Cry of Rachel," "Gethsemane," "A Little While," "Love's Epitome," a cycle of songs; "Mary's Manger Song," "A Night in Naishapur," a cycle of six songs; "O Lord of Life," "The Sky Meadows," "Songs of the Garden," "Three Spring Songs," "The Swan," "A Toast," and many others.

### Campanini Wanted in Buenos Ayres.

Campanini, musical director at the Manhattan Opera House, has received a cable message from Buenos Ayres inviting him to become director there of the New Colon Opera House when it opens, early in May. He replied that if he could be released from the engagement which he had already signed to appear at Covent Garden, London, he would accept, providing the management at Buenos Ayres would pay him \$30,000 for his two months' work.

After a short meeting a little singing was indulged in by some of the members of a social gathering, and half-way down the program the name of Miss Augusta Brown figured.

Alas, however, when the time came for her to appear a messenger arrived to say that the lady was suffering from a very bad cold, and therefore the chairman had to excuse her to the audience.

"Ladies and gentlemen," he said, "I have to announce that Miss Brown will be unable to sing, as announced, and therefore Mr. Green will give us 'A Song of Thanksgiving.'"—Pittsburg Bulletin.

Ottile Metzger-Froitzheim, of the Hamburg Stadttheater, who is one of Germany's most popular opera singers, has been secured for the Vienna Court Opera.

Edouard Zeldenrust, the Dutch pianist, reappeared lately in London after an absence of twelve years.

senet, and a group of songs by Carrie Jacobs Bond, Hahn and Nevin. Gustaf Holmquist contributed two groups, selected from the composers Tipton, Nevin, Tschai-kowsky, Wagner, Taylor and Hammond. The accompanist was Charlotte Pech, who did commendable work. C. W. B.

### ITALY INTERESTED IN A NEW OPERA BY A PRIEST

Boston Mezzo-Soprano to Create Role of "Herodiade" in "Il Battista" by Don Fino.

ROME, Jan. 6.—A novelty and innovation now interesting clerical and musical Italy is the new opera, "Il Battista" ("The Baptist"), by Don Fino, the "musical priest," as he is called, of Turin.

This work, which is shortly to be given in Mantua, Venice and other cities, already has caused much comment and sensational gossip, as the characters are all Biblical, one representing the Christ. Italians, however, are not as likely to object to this as Americans, as they are accustomed to religious plays of all kinds. Moreover, it is claimed that everything in the opera is so reverently treated that it will be difficult to find fault with it on a plea of sacrilege.

"Il Battista" is pronounced by some critics who have heard it to be a more effective opera than "Salomé," with the objectionable features of that work left out. The rôle of Herodiade will be created in the North by Blanche Hamilton Fox, of Boston, who sings under the name of Blanca Volpini.

It is intended to bring out "Il Battista" in the United States, and it is natural to suppose that Miss Fox will sing in it there also.

### MME. MACONDA IN ST. PAUL.

Myrtle Elvyn and Symphony Orchestra in Convention Concert.

ST. PAUL, MINN., Jan. 6.—Charlotte Maconda, the coloratura soprano, and Myrtle Elvyn, pianist, assisted by the St. Paul Symphony Orchestra, N. B. Emanuel, conductor, appeared in concert at the People's Church Thursday night, under the auspices of the Minnesota Educational Association, now in session in St. Paul.

Miss Elvyn's first appearance was in the Tchaikowsky Concerto in B flat minor, op. 23, No. 1, in which the young pianist and the orchestra took up their parts with a will and produced a result of remarkable brilliancy and considerable power.

Mme. Maconda's numbers, the "Ah, fors e lui," from Verdi's "La Traviata" and the Strauss waltz, "Voci di Primavera," were received with enthusiasm, as was the orchestra in the "Tannhäuser" overture, the Tchaikowsky "Nut Cracker Suite" and the Delibes "Valse Lente" and "Pizzicata" from "Sylvia."

Both the soloists and Conductor Emanuel were repeatedly recalled and several encores were granted. F. L. C. B.

Oscar Strauss's new operetta, "The Waltz Dream," is being given now at the Theater des Westens in Berlin. The composer directed the first performance a fortnight ago.

A one-act comic opera by Wilhelm Freudenberger called "Das Jahrmarktsfest zu Plundersweiler" will have its première at the Bremen Stadttheater.

André Messager, now one of the managers of the Paris Opéra, has been superintending the rehearsals of his "Fortunio" at the Brussels Opera, where Boito's "Mefistofele" is also scheduled for early production.

### BOSTON'S TALENTED BLIND PIANIST TO GIVE RECITAL.

Francis V. Weaver, Overcoming Great Handicap, Has Established Himself as a Concert Artist.



FRANCIS V. WEAVER.

A Talented Blind Pianist of Boston.

BOSTON, Jan. 6.—Francis V. Weaver, one of the most successful young blind pianists in the country, is to be heard in a Boston recital this month. He will also give a recital at Wellesley College, and is to appear in a number of concerts and recitals in other cities in New England before the end of the present musical season. Mr. Weaver was born in New Bedford, Mass., and comes of old Huguenot stock on both sides of his family.

He was from birth handicapped by the affliction of lack of sight, and, although many prominent oculists were consulted, it was found that it was impossible to ever permanently effect a cure. Before he was six years of age he displayed an unusual interest in music, and when still a very young boy would reproduce on a cabinet organ the melodies he heard around him.

Mr. Weaver's early education was secured in the kindergarten for the blind in Jamaica Plain, Mass., and he later attended the Perkins Institute for the blind in this city. He had an ambition to continue his musical studies and finally entered the New England Conservatory of Music, where he took a complete four years' course. He was graduated from the Conservatory with high honors, and since that time has played many concerts and recitals. His recitals at the Jamestown Exposition last Summer were attended with marked success, and the critics and music-lovers were unanimous in their applause. It would appear that Mr. Weaver has a bright future in the field of music, and it is probable he will make an extended tour of the country next season. D. L. L.

Musical Manager—Now, candidly, talking of the performance of Wagnerian opera, what do you think of our company's execution?

Candid Critic—It is not execution, my friend; it is assassination.—Baltimore American.

Son—Pop, what is oblivion?

Pop (who knows)—Being married to a prima donna.

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## How Stars of the Musical World Are Deluged by Works of "Hidden Genius."

The experience of Heinrich Conried with a composer who sent an opera to him and afterward sued him to get it back is only a bit more surprising than that of most of the well-known musicians of the city. Mr. Conried's contention is that he did not solicit the opera, that it was sent on the composer's own initiative and that he, the impresario, had imposed upon him, in addition to all his other cares the duty of taking care of the score and seeing that it was returned safely.

The popular singers of the opera houses, the pianists and public performers of reputation are constantly receiving the unsolicited works of composers. **MUSICAL AMERICA** related some time ago how Sousa was deluged with amateur marches, waltzes and what not, most of them unaccompanied with return postage and some not even marked with an address, and how he has a room well-nigh filled with these failures which he is unable to return and yet is unwilling to destroy. The *New York Sun* has been investigating and has ascertained that there is scarcely an artist of note who is not a sort of a target by post.

The works received may not be the scores of operas, but in a way they are as much trouble, for they are deposited in the offices of hotels, or sent by registered post in such numbers that to look after them is a nuisance.

Then the composers get back at the unfortunate artists to whom they are sent with all sorts of threats unless they are returned on time. Naturally, most of the piano compositions go to Paderewski while he is in this country, and the song writers send their works to Mme. Sembrich, who has already placed so many of their compositions on her programs.

Paderewski received one day from a pianist in this city of whom he had heard through a friend the score of what purported to be a concerto for piano and orchestra.

It was a hefty package securely tied up and accompanied by a letter in which the composer begged the pianist to look through his work. M. Paderewski handed the package over to his secretary, intending to look over it when he had leisure.

When he opened the package he found to his astonishment that it contained nothing but blank composition paper. On the title page was the number of the concerto and its designation, with the composer's name and after that sheets of blank paper.

The object of this trick was presumably to awaken interest for the pianist in M. Paderewski. The composer was posing as a neglected American composer and had no idea that a virtuoso so busy as the Polish pianist would ever come to the consideration of the package which pretended to contain the concerto. M. Paderewski returned the package to the composer without any comment.

Not long ago Mme. Sembrich received in a registered mail package a piece of brown wrapping paper on which was scribbled in pencil what purported to be a song.

The words and music were there, and to a letter accompanying this composition were signed the names of two Italians with an address in The Bronx far over near the shores of the Sound. Written in very bad English was a request to let the senders have an immediate opinion as to the merits of the composition.

It was laid aside and within a week came another letter in threatening terms demanding the immediate return of the brown wrapping paper composition. In two days more there came a threat of legal proceedings unless the song was returned. Finally the original letter containing the address was found and it was possible to send the song by a messenger to the Bronx composers.

Mme. Schumann-Heink is also the object of this artistic bombardment from the rising composer who is anxious to get a hearing for his work. She received among other compositions part of a prison scene from a new "Faust" by a young composer who did not consider that Gounod, Boito or Berlioz had properly put into musical form the drama of Goethe and was prepared to give to the world an opera which should contain both parts of Goethe's work.

He sent to Mme. Schumann-Heink the score of the scene of *Marguerite* in prison, as he was most anxious to have the music sung by the famous contralto, the Goethe heroine being in his version a contralto and not a soprano. Mme. Schumann-Heink tried the music and something in it appealed to her enough to make her say that she would sing it in concert if the composer would consent to shorten the scene.

As the excessive length of the scene was

in large measure the result of repetition, it could really have been done with no damage to the musical content of the scene, and as the composer was unknown such an opportunity ought to have delighted his heart. He took quite another view of the matter, however, and bitterly resented the audacity of the singer in daring to criticize such an epoch-making composition as he considered his scene and aria to be.

"So you see," said the amiable Mme. Schumann-Heink, "that is what I got for trying to be good to a young composer."

### PARIS DIRECTOR RETIRES.

#### Gaillard and His Successors Toasted by Personnel of Opera.

PARIS, Jan. 5.—M. Gaillard, the retiring director of the Opéra, last week bade farewell to all the personnel of the Opéra, assembled on the stage. They drank his health and that of the new director in champagne.

With M. Gaillard disappears also the doyen of the subscribers, M. Bocher, who had a fauteuil for fifty-seven years. M. Bocher explains that he is not giving up his subscription on account of the change of directors, but because his great age, ninety-three years, prevents him from going out as frequently as formerly, and when he desires to go to the Opéra he has dozens of friends who will put a box at his disposal.

### EMANUEL WAD'S RECITAL.

#### Newly Discovered Work of Schubert Heard in Baltimore.

BALTIMORE, MD., Jan. 6.—Emmanuel Wad, of the Peabody Conservatory, gave an interesting recital at the Conservatory Hall, Friday afternoon. A feature of the program was the Allegretto in E major by Franz Schubert, which was discovered and published in May, 1907. As far as is known, this was the first time it has been played in America. The entire program was brilliantly rendered.

The first free organ recital at the Peabody Conservatory this season was given in the Conservatory Hall, Sunday afternoon, by Harold D. Phillips, assisted by Louise Randolph, soprano. J. R.

### One Critic of Tetrizzini.

To the Editor of **MUSICAL AMERICA**:

Well, I have heard Mme. Tetrizzini and she won't "stand acid." No, sir, and if London can boast this lady of the four flash notes, I guess it's up to Bessie Abbott to come right on and wake London up. Miss Abbott excels Mme. Tetrizzini in voice, breathing, finish; although the Italian has probably had more than a dozen years' start of the American.

GULICH VAN NOORDEN.  
MONTREUX, SWITZERLAND.

### Can't Get Along Without It.

To the Editor of **MUSICAL AMERICA**:

Enclosed please find check for \$2.00 for one year's subscription to **MUSICAL AMERICA**. I can't get along without it.

MARY GAGE MORTLEY.  
COSHOCOTON, O.

The German courts have awarded Alois Burgstaller, the tenor, the custody of his little daughter. She did not accompany him, however, on his recent return to New York.



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## AMERICAN OPERA SINGER WINS APPLAUSE AT NICE

Yvonne de Tréville, of Brussels, Is Now Filling Special Engagement at Riviera Resort.

NICE, Jan. 4.—Yvonne de Tréville, the young American soprano, won the applause of a large audience of the fashionable people now in Nice at the Casino Municipal as *Mignon* to-day. She has already appeared here within the last few weeks in "Lakmé," "Il Barbiere di Siviglia" and "Hamlet," and she will yet be heard as *Mimi* in "La Bohème" and *Gilda* in "Rigoletto" before returning next month to Brussels, where she entered upon her engagement at the Théâtre de la Monnaie last September.

Louis Lombard intends producing his new opera, "Errisnola," at San Remo this month, when the title rôle will again be taken by Miss de Tréville, who figured in the first performance of the work at the composer's Switzerland castle some months ago.

Miss de Tréville was born in Galveston, Tex., in 1883, her father being French, her mother an American. Besides speaking English, French, German and Italian with almost equal fluency, she has already sung in no fewer than ten languages. After completing her Brussels season she will fill engagements in Vienna and Budapest, and in the Summer she will again sing at Ostend.

The Paris Opéra closed on January 1, in order that a necessary renovation of the interior might be accomplished before the first performance under the new managers, Broussan and Messager. It will reopen on January 28 with "Faust."

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## FLAGSTAFF AS A 'CELLO.

Heinrich Grunfeld Caught by a Camera  
in the Tyrol.



## HEINRICH GRUNFELD

Heinrich Grunfeld, the famous Berlin 'cellist, was photographed in a novel pose during his sojourn in the Tyrol last Summer. At the top of one of the mountains he had just scaled, he seized his cane as he would a bow and taking a flag pole as a 'cello, he proceeded to "saw away," just as a friend's camera "caught him in the act." He is a brother of Alfred Grunfeld, the pianist, with whom he made a tour of this country several years ago.

## John Barnes Wells's Dates.

John Barnes Wells, the young tenor who is so rapidly making his way to the front, has just been engaged by Manager Henry Wolfsohn for a concert at Brooklyn Institute on the night of January 30, when he will appear with Mrs. Rider-Kelsey, Janet Spencer and Frederick Martin. Mr. Wells is also booked for concerts in Brockton, Mass., January 21; New York, January 25; Norwalk, Conn., January 29. When he sang in "The Messiah" at Minneapolis recently he was obliged to repeat the air, "Thou shalt dash them," before the audience would allow the performance to proceed. That air, usually a stumbling block to tenors, had never before received more than perfunctory applause by a Minneapolis audience, and Mr. Wells's success in it is significant of his dramatic powers and the gift of a voice which combines in an unusual degree the robust power with lyric beauty.

SOUSA AGAIN AT  
THE HIPPODROME

Burlesque on the "Merry Widow"  
Waltz Amuses a Large  
Audience.

Sousa's return to New York is always the signal for a large attendance at the Hippodrome, and Sunday night was no exception to the rule. Lovers of the best that can be done by a brass band continue to look upon this excellent organization as a realization of the highest ideals of this particular form of musical expression.

A feature of the program on this occasion was a brand-new burlesque on the famous "Merry Widow" waltz. Besides being a remarkable example of musical humor, the presentation of this work revealed to a marked degree the resources of a brass and wood-wind band in bringing forth tonal contrasts. The audience appreciated the March King's ingenuity, and laughter took the place of applause.

Chadwick's "Symphonic Sketches!" was given with fine dignity, and Richard Strauss's "Till Eulenspiegel's Merry Pranks," employing effectively the oboes, clarinets and bassoons, was played with spirit.

Other much-enjoyed numbers were a Sousa suite, "The Last Days of Pompeii," and Westmayer's "Kaiser" overture. The soloists were Lucy Allen, soprano, who gave Meyerbeer's "Roberto" and the "Romeo and Juliet" waltz; Jeanette Powers, violinist, whose selections were Gelsos's "Slav" caprice, Chopin's Nocturne No. 2, and a melodious Hungarian dance, and Herbert L. Clarke, cornetist, who played his new "Rondo Caprice," and for an encore the beautiful "Rosary." Director Sousa was in rare humor and flooded the program with encores, most of which were his own marches—"El Capitan," "King Cotton," "Stars and Stripes Forever," "Manhattan Beach," and his newest composition, "Powhatan's Daughter."

Next Sunday night Mr. Sousa and his band, assisted by three soloists, will return to the Hippodrome for another concert. This will be the last appearance of the band in New York for several weeks.

## Next Volpe Orchestra Concert.

The Volpe Symphony Orchestra will give its second subscription concert Thursday evening, January 23, at Carnegie Hall. Mme. Jeanne Jomelli, soprano of the Manhattan Opera House, will be soloist and will sing Weber's aria from "Der Freischütz" and Wagner's "Liebestod" from "Tristan and Isolde." The orchestral numbers, conducted by Arnold Volpe, will include Beethoven's Symphony No. 7, Goldmark's Overture "Sakuntala," Wagner's Vorspiel from "Tristan and Isolde," and Liszt's Symphonic Poem, "Maseppa."

## MME. MULFORD IN RECITAL.

Former Operatic Contralto Heard to  
Good Advantage in New York.



## MME. MULFORD.

Mme. Mulford Was Formerly With the  
Metropolitan Opera Company.—She  
is Now Winning New Laurels on the  
Concert Stage.

Mme. Florence Mulford, who will be remembered by Metropolitan Opera House patrons of past seasons as one of the leading contraltos of Mr. Conried's company, gave an enjoyable recital of songs at Aeolian Hall, New York, last week.


An aria from Bemberg's "Joan d'Arc," Massenet's "Elegie" and Chadwick's "Sweetheart, Thy Lips Are Touched with Flame" comprised the singer's principal offerings, and her work proved to be of unusual interest. In the presentation of these numbers Mme. Mulford displayed a voice singularly even in quality throughout its range; her tone was warm and clear, and the intonation at all times was perfect.

Ernest Hunter played the various accompaniments and added several instrumental numbers on the Pianola. The hall and extension were crowded by a large audience.

Lady Hallé or Wilma Norman Neruda, as many people still think of her, has been giving a series of violin and piano recitals with Leonard Borwick in London.

Blanche Marchesi, daughter of the eminent Mathilde Marchesi, is one of the most frequently-heard concert sopranos in England.

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**January 12th**  
SEATS NOW SELLING

FOURTH OF BOSTON'S  
SUNDAY CONCERTS

Bessie Abbott, T. Adamowski, Felix  
Fox and Other Artists Give  
the Program.

BOSTON, Jan. 6.—The fourth in the series of Sunday concerts given in Symphony Hall, took place yesterday afternoon, and Bessie Abbott, soprano of the Metropolitan Opera House, New York, made her first appearance here in a concert program. The others who took part in the concert were T. Adamowski, the well-known violinist of the Adamowski Trio; Felix Fox, Boston's successful pianist; Charles K. North, flutist, and Mr. Rosenstein, accompanist.

The program included Grieg's sonata in F major for violin and piano; piano solos, Liszt's "Cantique d'Amour," Faure's Romance, Saint-Saëns' Toccata; violin pieces, Wilhelmj's arrangement of the Prize Song from Wagner's "Meistersinger," Bazzini's "La Ronde des Lutins," and the following songs: "Mad Scene" from "Lucia," Strauss' Serenade, Tschaiakowsky's Berceuse, Godard's "Chanson de Juliet" and a waltz song by Ardit.

Miss Abbott's charming personality and her beautiful soprano voice at once makes her a favorite with her audience. Her efforts yesterday were received with the warmest applause and she added to her program Nevin's "Mighty Lak a Rose," Henschel's "Spring Song," and Parker's "Loving May." Speaking of her performance, the Boston Herald said:

"She was apparently somewhat hampered by a cold yesterday afternoon, but the quality of her performance was not marred, and the voice itself was delightful, although it could not be used very lavishly. It was a pleasure to hear the 'mad' scene sung without too apparent effort, without grimace, and in tune; for often the performance of this scene causes no emotion on the part of the hearer except anxiety."

Mr. Fox and Mr. Adamowski played the Grieg "Sonata" with admirable ensemble and in a most musicianly manner. Mr. Fox's group of solos were particularly interesting. In the "Romance" Mr. Fox brought out the melody with delightful effect, the "Toccata" was played with fleetness, yet with thorough appreciation of difference in tone color and expression. Mr. Fox added MacDowell's "Prelude" to his group of solos.

Mr. Adamowski's playing of the Bazzini number was particularly deserving of mention. He was warmly applauded and added one of his own compositions, an "Air d'Ballet."

D. L. L.

## Well-Known Artists in Brooklyn.

A special holiday song recital was given Monday night of last week by Francis Rogers, baritone, and Cecilia Winter, contralto, with Albert Rosenthal, 'cellist, assisting, at Association Hall, held under the auspices of the Brooklyn Institute. The program was exceptionally well given, and each artist was accorded a hearty welcome.

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## MORE THAN \$6,000 FOR SCHEEL FUND

**Monument to Late Philadelphia Orchestra Conductor to Be Unveiled in March.**

PHILADELPHIA, Jan. 7.—The announcement is made by the Women's Committee of the Philadelphia Orchestra that the \$6,000 fund for a memorial to Fritz Scheel, the late conductor of the organization, has been over-subscribed and that the memorial will be unveiled on or about March 13, the first anniversary of Mr. Scheel's death. In addition to the bronze tablet which will be placed in the Academy of Music there will be erected at Mr. Scheel's grave in West Laurel Hill, a very handsome sarcophagus. It is of North Carolina granite, and bears the following inscription:

FRITZ SCHEEL,

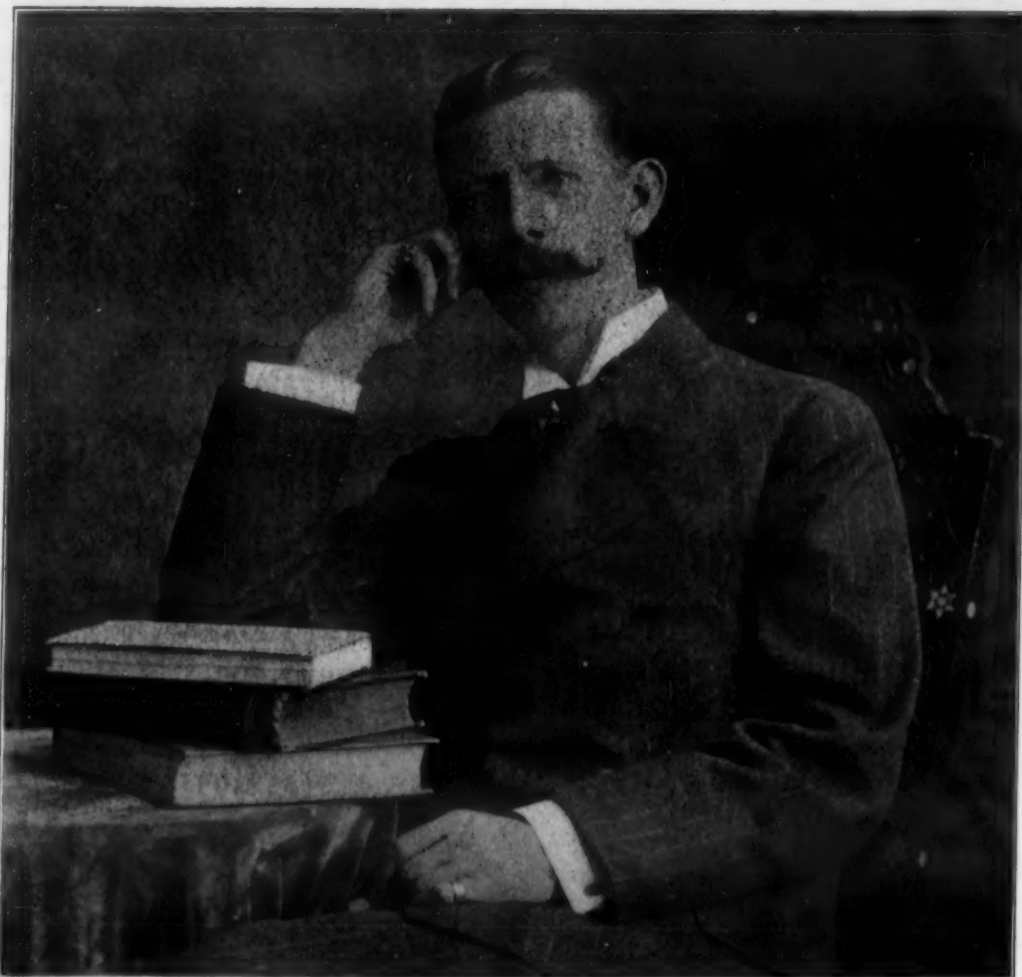
Lubeck, Germany, 1852, Philadelphia, 1907.  
"Faithful Unto Death."

"Erected by many lovers of music, in grateful memory of the first Conductor of the Philadelphia Orchestra, through whose genius, energy and devoted service to his art, the orchestra was founded and established."

The bronze relief portrait of Mr. Scheel, which is being made by Charles Grafley, the American sculptor, is life sized, three-quarters length. It is a characteristic representation of the dead conductor—with bâton in one hand, and the other resting on the music score in front of him. It is said that this tablet is a notable addition to the world's collection of American sculpture. While the greatest number of contributions came from persons in this city, some subscriptions, however, were received from different parts of the world, Berlin, London and Nottingham being represented. The largest single amount received was \$1,000; and the smallest, twenty-five cents, given by a little girl of this city, who started the fund.

At the Orchestra concerts this week, Katharine Goodson, the English pianist, will be the soloist. She will play a Concerto in D minor, for piano and orchestra, the composer of which, Arthur Hinton, is her husband. The Orchestra will play Tchaikowsky's Overture to "Romeo and Juliet," Balakirew's "Symphony in C Major," and von Reznicek's Overture "Donna Diana." S. T. R.

## Varied Program for Heinrich Meyn's Recital



HEINRICH MEYN.

One of the leading events of the coming week in the New York musical world will be the song recital to be given by Heinrich Meyn, the well-known bass-baritone, in Mendelssohn Hall, on Wednesday afternoon, January 15, for which he has prepared a program of songs in German, French, Italian and English.

Since his return from Europe Mr. Meyn has been located in the Central Park Apartments, in West 59th street, where he has given two musicales and intends giving several more before the end of the season. Among his forthcoming engagements are a series of song recitals in Canada and appearances with the Cecelia Society in Boston in March, and he is also planning another tour of the Pacific Coast later on. Wassaili Safonoff, conductor of the New York Philharmonic Society, who is a frequent guest of the singer and his wife, is

going to coach Mr. Meyn in a repertoire of Russian songs.

Next week's recital, at which Frank La Forge will preside at the piano, should prove especially interesting to music students and music lovers generally. A number of new songs and others rarely heard in this country are included in the program, which runs as follows:

Schumann, "Der arme Peter," "Du bist wie eine Blume," "Marienwürmchen," "Erstes Grün" and "Waldesgespräch"; Brahms, "Der Salamander"; La Forge, "Schlupfwinkel"; Richard Trunk, "Vor Akkon," "In meiner Heimath," "Landsknecht"; Eugen Haile, "Im Herbst," "Im zitternden Mondlicht," "Teufelslied"; Catagni, "Tamo d'Amarti"; Tosti, "Donna vorrei morir"; Lalo, "Marine"; Dalayrac, "Ecoute d'Jeannette"; Tchaikowsky, "Don Juan" and "Pilgrim's Song"; Knight-Wood, "XVIIth Century Song"; Homer, "Young Knight Thought"; Gerrit Smith, "Her Rose"; German, "Rolling Down to Rio."

## MASCAGNI'S "AMICA" TO BE HEARD HERE

**Composer of "Cavalleria Rusticana" and "Iris" Has Disagreement with London Managers.**

LONDON, Jan. 4.—Musical London is at once regretful and mystified over the announcement that a serious split has taken place between Pietro Mascagni and the management of Covent Garden Opera House. America will profit by London's loss, for now "Amica," his new opera, will also, like "Iris," go to New York instead of being produced here first.

The split came in the middle of negotiations between the "maestro" and Covent Garden about one of these new operas. Suddenly everything was "off"; Covent Garden had written to Mascagni, notifying him that the opera "Iris" could not be produced if he intended to be present. Various speculations are made as to the reason of this amazing incident, but the origin of the trouble has not been made clear.

Meanwhile, despite reports to the contrary, Mascagni is at work on his new Socialistic opera, which is called "The Harvest Feast." The music is evolving under the composer's usual method, which is to read and re-read the libretto until he is thoroughly acquainted with every detail of plot and characterization; to study particular passages until they turn themselves into music in his brain; then at the piano to jot down the melodies as they come. Not until he has thus accumulated a mass of material does the composer begin to arrange the opera in proper sequence.

Seven-year-old Catherine Smith, daughter of Mr. and Mrs. Robert L. Smith, of South Boston, Mass., is said to be the youngest real violinist in the State. Maurice O'Neill, a well-known figure in amateur theatricals, heard the little girl play at a musical and has since "brought her out" at many concerts. She was recently recalled time after time at a concert in the Mechanics' Building.

In addition to Brahms's "Requiem," which will be the chief attraction at the Mendelssohn Club's concert, in Philadelphia, the latter part of this month, Gounod's "By Babylon's Wave" and Bruch's "Jubilate, Amen," will be sung. Abbie R. Keely, soprano, and Frederick Martin, bass, will be the soloists. The Philadelphia Orchestra will assist.

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## AMERICAN GIRL'S SUCCESS IN GRAND OPERA ABROAD.

Elena Kirmes of Melrose, Mass., Wins  
New Laurels and an Engagement  
in Italy.



**ELENA KIRMES,**  
Melrose, Mass., Singer Who Is Singing  
in Opera in Italy.

BOSTON, Jan. 6.—The illustration herewith shows Elena Kirmes, whose home is in Melrose, Mass., and who is making a pronounced success of her work in opera in Italy. She is at present located in Milan, where she is making preparations for the coming season, when she will be engaged either at Pesero or Rimini, where she will sing "Manon" of Massenet and also appear in "Carmen" and "I Pagliacci" and other operas.

Miss Kirmes has had several seasons of study in Italy and has been doing some excellent professional work. She recently appeared with great success at the Teatro Mercandante in Naples in "Carmen" as Micaela and as Nedda in "I Pagliacci." These parts are particularly well suited to Miss Kirmes's voice, and at her appearances she was most enthusiastically received by the audiences. D. L. L.

Willard Flint, the well-known basso cantante of Boston, has been booked to sing with the Springfield, Mass., Oratorio Society, W. W. Bishop, director, in a production of "King Olaf," in Springfield, Mass., January 19.

Giuseppe Picco, the well-known baritone of Boston, will sing before the St. Botolph

Club, January 19. This club is one of Boston's most exclusive organizations and numbers among its members those most prominent in music in this city. Mr. Picco's appearance in New Bedford, January 2, was attended with much success.

## JOSEPHINE SWICKARD BACK FROM EUROPEAN TRIUMPHS

Young American Soprano Made So Great  
a Success Abroad She Is Asked  
to Return.

Josephine Swickard has just returned from Europe and will fill a number of engagements booked for her through her agent, J. E. Francke. Miss Swickard is a brilliant young soprano, whose charms include a velvety, sympathetic and rich soprano voice of unusual quality. She has sung with emphatic success in Germany. In fact such an impression was made that she has been asked to return in the Fall of 1909 to open the new Opera House in Cassel, where she sang as the only soloist at a concert given by the Royal Symphony Orchestra at the Royal Opera House.

Miss Swickard was royally entertained during her stay in Cassel, being the guest of honor at a dinner given by Dr. Beier, conductor of the Royal Orchestra. She reports also a pleasant visit to the beautiful park and palace of the Kaiser at Wilhelmshöhe. One of the most interesting events was the Munich October Festival, at which both the costumes and the dances were characteristic of the peasants of the various countries.

A translation of one of several flattering notices accorded Miss Swickard, who should receive the same encouragement in her own country that she did abroad, follows:

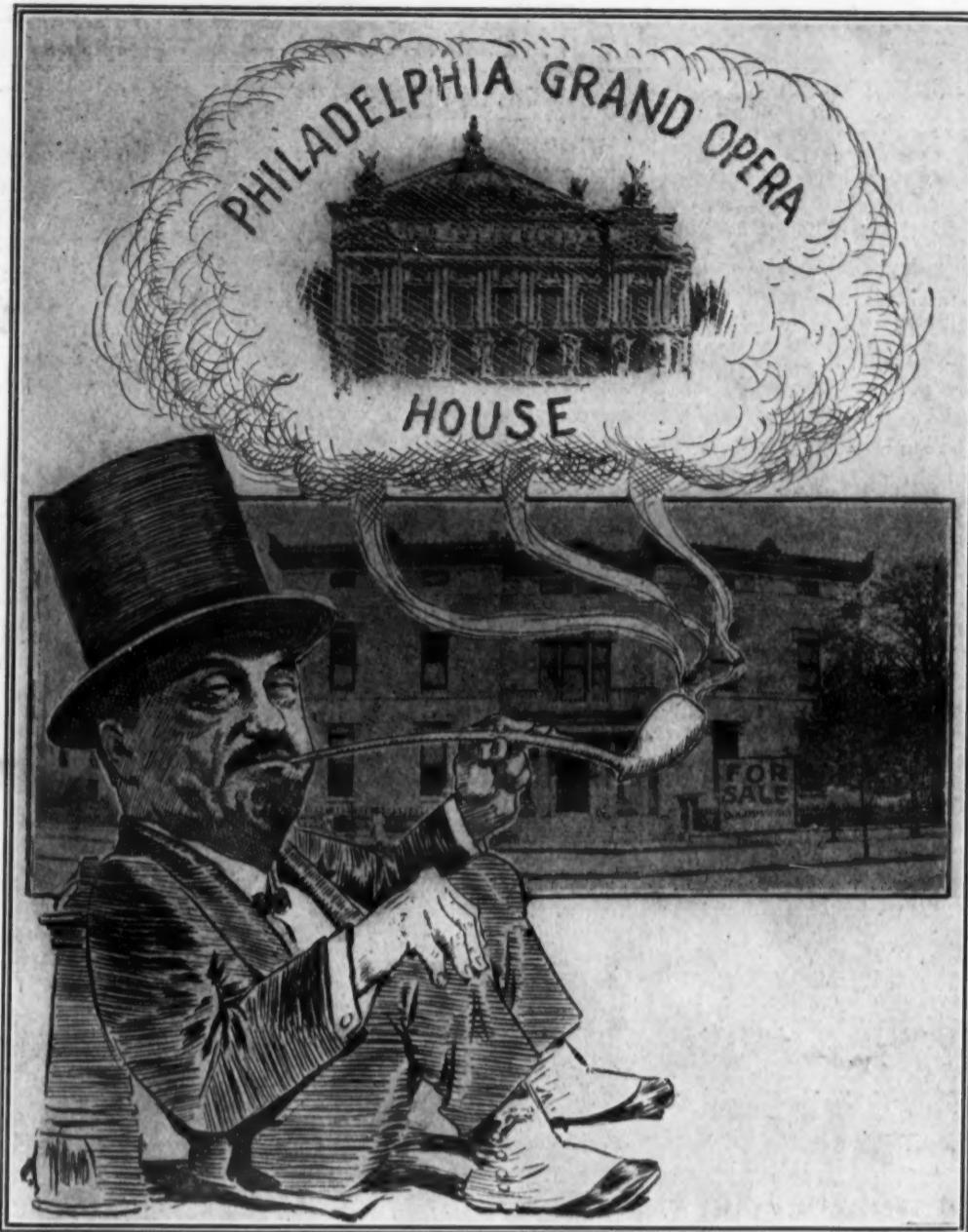
"In the person of the New York songstress, Josephine Swickard appeared before us a singer who wears with honor the laurels accorded to artists. It is true that her dominant qualities are not enormous vocal power or a dazzling richness of voice. Her mastery lies in the direction of agility, sentiment and expression. The artist sang three selections (with orchestra) with so much impassioned fire, with such elegance and natural charm, that the critic must confess he had the feeling as if she were singing from her very heart. Her voice serves her intentions very well by its in-artificial, free, naive and absolutely natural tone production, which carried the singer with absolute certainty and evenness up to high C."—Hessische Post Casseler Stadtanzeiger.

## EMMA ALMERI'S SUCCESS.

American Girl Has Fine Record in Grand  
Opera in the West.

CLINTON, IOWA, Jan. 7.—The Italian grand opera season, under the direction of Ivan Abramson, brought forward one American cantatrice in a series of difficult rôles and never found her wanting. Emma Almeri, who spent all of her life in Chicago prior to her residence in Milan, Italy, four years ago, returned to her home city a stranger, as far as operatic acquaintance was concerned. During the nine weeks' season that has just closed in that city she appeared in leading operatic rôles thirty-four times, voicing the title rôle of Lucia eleven times, Micaela in "Carmen" ten times, in addition to appearances as Marguerite in "Faust," Rosina in "The Barber of Seville," Gilda in "Rigoletto"

## Philadelphia and Mr. Hammerstein



Philadelphia is disappointed in Oscar Hammerstein, and Oscar Hammerstein is disappointed in Philadelphia. The Quaker City's side of the question is represented in the above cartoon reproduced from the *Ledger*, of that city. Mr. Hammerstein, it will be remembered, had planned to erect an opera house in the City of Brotherly Love and had gone so far as to buy a desirable site for the structure. Subscription lists were opened, and Philadelphians apparently rejoiced over the prospect of having such opera as New Yorkers hear, almost every night in the week. But purse strings were not loosened sufficiently to justify the impresario to proceed with the venture, and a "For Sale" sign was recently posted on the proposed site of the opera house. Now Philadelphia looks upon Mr. Hammerstein's plans as a "pipe dream."

and Adina in "The Elixir of Love." She appeared a number of times to save the management when others were programed to appear, and invariably made good for brilliancy in song and naive charm of action. At the appearance of the company here last evening Mlle. Almeri made a big hit as Lucia, having many recalls. The company made a fine impression and was offered a return engagement. J. W. M.

## Ysaye's Early Struggles.

The days of Ysaye's youth were fraught with many hardships in the cause of his art. In these days of prosperity he is fond of telling his pupils of his struggles. "Ah," he says, "at your age I practiced in a garret, and only went out when too hungry to go on playing." Times have changed, however, and for one American tour of fifty concerts, it is said that he received the enormous sum of \$125,000. With so princely an income at his disposal there is little wonder that Ysaye—

the name is trisyllabic, whether it is cognate with that of the Hebrew prophet it so closely resembles is a question—has a unique and fabulously expensive collection of violins, the gathering of which has been one of his hobbies. Another hobby of the violinist is that of cycling, while the "gentle craft" of Izaak Walton also exercises a spell over him.—M. A. P.

## Pope Enjoys Perosi's Music.

ROME, Jan. 4.—A remarkable scene was witnessed in the Sala Regina at the Vatican recently, when the Pope, desiring to hear the compositions of the Abbe Lorenzo Perosi, leader of the Sistine Chapel Choir, intrusted him with the arrangement of a concert, to which the cardinals and members of the Black Aristocracy were invited. Such a gathering has been unprecedented of recent years. The concert was a remarkable success, and at the close the Abbe Perosi knelt at the Pope's feet, before the vast audience, to receive his blessing.

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## NEW PIANIST TO BE HEARD HERE

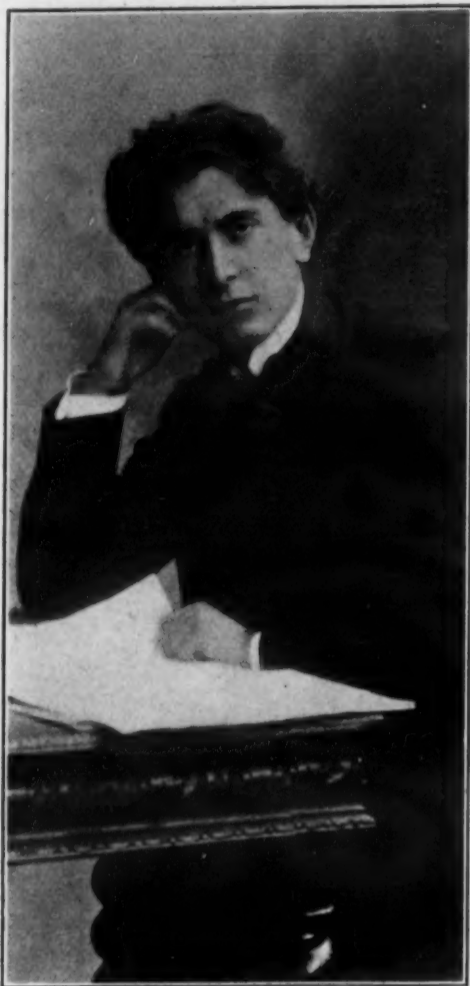
### Russian Symphony Society Brings Julian Isserliss from Moscow.

New music and the American debut of a distinguished young pianist, Julian Isserliss, from Moscow, will mark the next concert of the Russian Symphony Society, on Thursday evening, January 16, at Carnegie Hall. Besides the Third Symphony by Jean Sibelius, the orchestral novelties will include a Ballet Suite by Glazounow and a tone picture, "Baba-Yaga" ("The Witch") by Liadow, after an old Russian folk-tale.

Julian Isserliss will be the third soloist brought over this season from Moscow by the society for its New York concerts. This gifted pianist, whose art is said to possess all the poetry and fire of youth, was born as recently as 1889, in Kishinev, Russia. At eleven he became a pupil of Safonoff, at the Moscow Conservatory. Before his studies were ended young Isserliss played with marked success at a concert in memory of Rubinstein, playing Chopin's Grande Fantasia on Polish airs, with Safonoff conducting.

Graduating at sixteen as gold medalist, Isserliss went to Berlin and to Paris, giving concerts and meeting with great success.

At the coming Russian Symphony concert Isserliss will play the Chopin Fantasia above mentioned, the orchestration of the accompaniment having been made some years ago by Safonoff, but not yet having been heard here. Chopin wrote this Fantasia on Polish Airs before he was twenty and used to arouse great enthusiasm with it in Warsaw, Paris and elsewhere. Three themes form its melodic basis, and of these the middle one, based on the Kujawiak, a



**JULIAN ISSERLISS**

Russian Pianist Who Will Be Introduced to America at the Russian Symphony Concert

peasant dance of Mazovia, is especially effective.

### Tetrazzini on Her Way Here.

Oscar Hammerstein received a telegram this week from his personal representative, Brignoli, that Mme. Tetrazzini had sailed Saturday on the French Line steamer *La Lorraine* from Havre, to keep her engagement at the Manhattan Opera House, beginning January 15. Brignoli was sent to London for the express purpose of making a contract with Mme. Tetrazzini.

Alice Verlet, for many years associated with the Paris Opera, is not remaining with the company under the new management.

### DENIS O'SULLIVAN'S TOUR.

#### New Irish Operetta Opens Successfully in Chicago.

CHICAGO, Jan. 5.—Denis O'Sullivan, a well-known Irish singer and actor, opened his American tour in McVicar's Theatre this evening in "Peggy Machree," a romantic Irish comedy with music, by Patrick Bidwell. The star's singing was received warmly by a crowded house, although Mr. O'Sullivan was not in his best singing voice, on account of a hard cold.

Elsa Ryan, in the title rôle, and Mrs.

Annie Yeamans, who took the part of a widow, won frequent applause.

Mr. O'Sullivan was the principal guest at a meeting of the Irish Fellowship Club yesterday and entertained the company admirably. He declares it is the great dream of his life to spread a knowledge of Irish music all over the world. "This realm of Hibernian melody is a terra incognita now," he said, "and many precious melodies will perish unless we unite to preserve them."

### EMINENT QUARTET OF SINGERS AT YORK, PA.

Frieda Stender, Mrs. A. T. Jones, Daniel Beddoe and Frederic Martin Assist Oratorio Society.

YORK, PA., Jan. 6.—With a remarkable list of soloists assisting, the York Oratorio Society, Joseph Pache, director, presented Handel's "Messiah" Friday night before a large, appreciative audience. Frieda Stender, soprano; Mrs. Anna Taylor Jones, contralto; Daniel Beddoe, tenor, and Frederic Martin, basso, were the assisting artists, and each of these won a genuine triumph. Together, they formed the strongest combination of solo singers that has ever been heard here.

Two hundred voices comprised the chorus, which gave evidence of painstaking preparation, and at all times gave complete satisfaction by its performance.

Miss Stender, who made her first appearance before a local audience on this occasion, proved to be an artist whose return will always be welcomed. She has a remarkably clear soprano voice, of beautiful quality, and her work showed not only thorough schooling but natural charm. "I Know That My Redeemer Liveth" was given in a faultless manner and was heartily applauded. Mrs. Jones has appeared previously with the Oratorio Society, and she repeated her former successes.

Frederic Martin, another York favorite, added to his popularity and again demonstrated his right to stand among the country's first rank of concert artists. His reception was most cordial.

Mr. Beddoe won the favor of his hearers, and hearty applause signified that his artistry was appreciated.

Following the new production of "Faust," with which the Paris Opera will reopen at the end of this month under its new directors, Rossini's "Guillaume Tell" will be revived to introduce Escalaïs, one of the new tenors, and, after it, "Les Huguenots" for the debut of another tenor, M. Gautier.

### DAMROSCH ORCHESTRA IN DETROIT CONCERT

#### Mr. Damrosch Also Gives "Pelleas et Melisande" Lecture--Other News of Music.

DETROIT, MICH., Jan. 6.—The musical event of the week in Detroit was the second concert under the auspices of the Detroit Orchestral Association, the appearance of the New York Symphony Orchestra, with Walter Damrosch as conductor, and David Mannes, the violinist, as soloist. There was a large and fashionable attendance.

On Friday afternoon, at the Church of Our Father, guests of Frederick K. Stearns heard Walter Damrosch give an illustrated lecture on Debussy's musical setting to the "Pelleas et Melisande," by Maurice Maeterlinck.

The Beethoven Trio, a recent musical acquisition to Detroit's local talent, gave their second concert before a most enthusiastic audience. The music of French composers entirely formed their excellent program. The trio is composed of Mrs. Clara Koehler-Heberlein, piano; Louise Davison, violin; and Emma MacDonald, cello.

Several well-known Detroit musicians have just formed a concert company to be known as the Abel concert company. Frederick L. Abel is cellist and director; May Leggett-Abel, violinist; Sig. G. Bartolotta, of the Michigan Conservatory of Music, tenor; and Lillian Gove, accompanist. This quartet of musicians will soon tour Canada and Michigan.

F. G. L.

### "ELECTRA" DELAYED

#### Strauss's New Opera Will Not Be Produced Until 1909.

BERLIN, Jan. 4.—Richard Strauss announces that so much work is still to be done on his new opera, "Electra," that its first production probably will not take place before November, 1909.

There is a faint suspicion that "Electra" is encountering the same rough treatment that "Salomé" experienced at the hands of the censors of the royal operas at Berlin and elsewhere a year after its completion.

This may be the real explanation of the delay with respect to "Electra."

The four overtures by Richard Wagner recently published by Breitkopf and Härtel were played at the third of the Ysaye concerts in Brussels.



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## MAY MUKLE MAKES DEBUT IN NEW YORK

Profound Impression Created by  
Playing of Young English  
'Cellist.

May Mukle, the young English 'cellist, of whom so much has been heard of late, made her first bow to an American audience at Mendelssohn Hall, New York, last Saturday afternoon, when she substantiated all the good reports of her achievements that had preceded her coming.

Associated with her in a program that proved to be one of the most enjoyable events the season has yet offered were Maud Powell, violinist; Howard Brockway, pianist and composer, and George Falkenstein, accompanist. Miss Mukle played a sonata in E major by Valentini (1690-1735); Tchaikowsky's "Variations sur un theme rococo," op. 33, and a suite for 'cello and piano by Mr. Brockway. Miss Powell contributed Bach's sonata in E and joined in Arensky's trio in D minor, with which the program closed.

As her right eye was still swollen and discolored from the painful accident she met with on Broadway on New Year's Eve, Miss Mukle appeared, *Wotan*-like, with a patch over it, for which an apology was offered to the audience in a printed note appended to the programs. But that she was in no degree handicapped by the injury she had sustained was very soon apparent in the admirable poise which characterized her playing from first to last.

Miss Mukle took her audience by surprise. If her composure of manner gave the impression at first that she might be deficient in emotional feeling this delusion was but momentary. In the course of a program that afforded her opportunity to display many phases of her artistry, she proved to be not only a player of brilliant virtuosity but, as well, an interpreter of convincing emotional depth, unusual versatility of style and expression and a masterly sense of musical values. Of singular beauty at all times was the tone she produced, whether in its sonorous breadth and resonance, or in its subtle shading and variety of coloring.

The eighteenth century Valentini sonata was vitalized with fine spirit and appropriate conception of its nature, and the subsequent numbers were played with uniform *finesse* and alert appreciation of the emotional contents of the music. Mr. Brockway could well feel gratified with the exposition his melodious and well-conceived suite received, and with the audience's appreciative enjoyment of it. Miss Mukle was prevailed upon to give an encore after the Tchaikowsky variations.

Miss Powell's playing of the Bach sonata was thoroughly consistent with this artist's unimpeachable musicianship. It was a broad, authoritative reading, lucid in design, of exquisite finish of phrasing and richness of tone and full-blooded vitality. An extra number being imperatively demanded, Miss Powell gave a minuet by Mozart in captivating style.

What the New York press said of the new 'cellist:

"She displayed a good tone, mellow, smooth and round, and a sound technic.

Miss Mukle is a welcome addition to the list of concert players known

## A Successful Teacher of Singing.



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Many pupils of Mrs. Henry Smock Boice, a successful New York teacher of singing, are now doing professional work as a result of the training they received under her direction. Mrs. Boice, at the age of fourteen, was the leading contralto in a large choir and for twelve years was organist and director in the same church, finally devoting herself entirely to teaching.

Having studied with the best masters, she has united with the knowledge thus acquired, a rare fund of ideas gleaned from her years of successful teaching. Her

methods are as close to nature as possible; a broad, free, open, full foundation tone being the basic principle of her teaching. But perhaps the most potent factor in her success lies in the unbounded enthusiasm which she gives to her work, and the spirit of inspiration which she infuses into all who come under her influence. A conscientious, well trained musician herself, she is constantly striving to develop the best and the deepest that the powers of the pupil are capable of producing. Her New York studio is located in Carnegie Hall—while the one in Brooklyn is at No. 400 Washington avenue.

to this city."—W. J. Henderson in the *Sun*.

"Fine tone, free and vigorous bowing are hers, and also the more instinctive qualities of a sensitive musical feeling, intelligent phrasing, and a sense of rhythm."—Richard Aldrich in the *Times*.

"Technical difficulties have no terrors for her, and in cantabile—the broadly melodious passages which are the specialty of this instrument—she displayed a genuine musical feeling which was most ingratiating. A first-class artist is Miss Mukle. So, it is needless to say once more, is Maud Powell."—Henry T. Finck in the *Evening Post*.

"Fine taste in phrasing and admirable grasp of dynamic contrast and nobility of utterance characterized Miss Mukle's playing at all times. Her playing was of the sort that comes from the heart and speaks to the heart."—Max Smith in the *Press*.

The Société Philharmonique of Madrid began its season with two recitals by Ossip Gabrilowitsch, which are to be followed by two concerts by the Petri Quartet of Dresden this month, three by the Czeck Quartet of Prague in February, three more by the same organization, assisted by Artur Schnabel, the German pianist, in March, three trio evenings by Jacques Thibaud, Pablo Casals and Alfred Cortot in April, and four piano and song recitals by Clothilde Kleeberg and Julia Merten-Culp in May.

## PEOPLE'S "AUXILIARY CLUB."

Olive Mead Quartet Plays at Concert  
in Cooper Union.

The People's Symphony Auxiliary Club, which is studying the sonata in all of its forms, devoted itself mainly to Beethoven at Cooper Union last week, and about 2,000 East Side music-lovers listened attentively, first while Director Arens explained the Beethoven treatment of the sonata and then as it was played by Paolo Gallico.

The Olive Mead Quartet, with its new second violinist, Helen Reynolds, played a Mozart quartet and a number by Brahms. The Mozart number was enthusiastically received, but the niceties of Brahms evidently did not fall upon receptive ears, although the music was played with fine effect. Miss Reynolds, by the way, is a New England girl, who had a trio of her own last year. She is a pupil of Ysaye and other distinguished violinists, studying in Brussels and in other European cities as well as in this country.

## Marie Louise Githens Married.

Marie Louise Githens, the popular young church and concert soprano, and now soloist in the Memorial Presbyterian Church, Brooklyn, was married on New Year's Eve to Mr. Trimble. Mrs. Trimble will continue her professional work as before.

## STATE SUPERVISOR OF MUSIC WANTED

Massachusetts Woman Heads Con-  
test with Well-Known People  
Supporting Her.

BOSTON, Jan. 6.—Undismayed by six years of failure, Mrs. Elizabeth Treen Hosmer, of Lynn, one of the best-known musical instructors in Massachusetts, will urge before the Legislature of 1908 a bill to provide for the appointment of a State supervisor of music. Although six Legislatures have turned the bill down, Mrs. Hosmer, backed by a large number of men and women prominent in business and educational circles, is determined to keep up the fight.

It was chance that caused Mrs. Hosmer to take up the task. Several years ago, when she was acting as musical instructor for the public schools in Franklin, some of her pupils did such remarkable work in transposition that it was decided to place it on exhibition at the State House. When Mrs. Hosmer went to the State House with the material, however, she found that, although there was a State supervisor of drawing, and supervisors of numerous other educational subjects, each with his department, there had never been a supervisor of music, and that apparently the State took little interest in this important branch of learning.

Each year since then Mrs. Hosmer has brought a bill before the Legislature, and each year it has failed to pass. Some years it has almost passed, and other years it has been killed in committee, and a supervisor of music is still lacking among State officials.

Among those who have taken an interest in the matter and have either appeared before the Committee on Education or else have placed their names on the petition are President Eliot, of Harvard; Prof. Walter Spaulding, head of the music department of Harvard; Prof. Frederick Converse, of Harvard; the late President Capen, of Tufts; the late Archbishop Williams, President Hazard, of Wellesley College; James Jeffrey Roche, President Stanley Hall, of Clark University; Thomas B. Fitzpatrick, Prof. George Chadwick, of the New England Conservatory of Music; Julia Ward Howe, George Whitney, organist at the Washington Street Cathedral, Boston; Mrs. Ole Bull, President Lucius Tuttle, of the Boston & Maine; John Shepard, Col. William A. Gaston, Mgr. Teeling, of Lynn; Gen. Draper, Mrs. H. H. Beach, John W. Tufts, the Boston composer; Vicar-General Byrne, Carl Faeltten, of the Faeltten School, Boston; George L. Osgood, of Boston, and others.

## Southwest to Hear Mr. Eddy.

Clarence Eddy, the organist, will dedicate two new organs next week in Albuquerque, New Mexico, and El Paso, Texas. On Sunday and Monday, the 19th and 20th, he will play in the First Presbyterian Church at Austin, Texas, and give a recital in St. Louis on the 22d, returning to New York in time for his services in the Tompkins Avenue Congregational Church, Brooklyn, on the following Sunday.

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Giuseppe Campanari and Frieda Stender have been selected as soloists for the music festival planned by the Hartford, Conn., Sängerbund for January 27.

A new composition by Mrs. H. H. A. Beach, of Boston, will be presented for the first time at the concert of the St. Cecilia Club, Victor Harris, conductor, on January 21.

The Hartford, Conn., Philharmonic Orchestra gave its second concert of the season at the Parsons Theatre Tuesday evening. The soloist selected by Conductor John Spencer Camp was Mrs. Corinne Rider-Kelsey.

Ella Day Blair, a pupil of W. Warren Shaw, the well-known Philadelphia teacher, recently gave a successful recital of songs at Library Hall, Camden, N. J. Her program included ancient and modern French, German and English songs.

Walter Spry, of Chicago, gave a piano recital at Carnegie Chamber Music Hall in New York on December 28, under the auspices of the Granberry Piano School. A reception was held after the recital. Mr. Spry is one of the foremost among the local pianists and teachers of Chicago.

Nevin's cantata, "The Adoration," was given at the Branford, Conn., Congregational Church last Sunday evening before a large and appreciative audience, under the direction of the organist, Mrs. Clara Brainard Forbes, of New Haven, Conn. It was well sung, the work of the women's chorus being particularly fine.

Homer Norris, organist and choirmaster at St. George's Church in New York, last week repeated Spohr's "Last Judgment," for which there have been steady requests ever since the production several weeks ago. The principal soloists were Harry Burleigh, the baritone of St. George's, and the difficult soprano part was sung by twenty-four boys.

Elvin Singer, the well-known tenor and teacher, gave a recital recently before the Country Club, of Sandwich, Ontario. Mr. Singer sang, besides novelties in songs and ballads, "Vesti la Ginbba" from Leoncavallo's "Pagliacci," and "Che Gelida Manina" from Puccini's "La Bohème" in his usual artistic style. Mr. Singer is the fortunate possessor of a voice of great natural beauty, and he sings with temperament and authority.

The attendance at the Metropolitan Opera House fell off somewhat Sunday night at the Sunday night concert at popular prices. The stayaways missed an excellent program, with Mme. Emma Eames, Mme. Josephine Jacoby and Messrs. Riccardo Martin and Marcel Journet as the soloists. Rodolfo Ferrari directed the orchestra. Mme. Eames sang the Page aria, "Nobles Seigneurs," from Meyerbeer's "Les Huguenots," and in the second part of the program three songs—"Am Strande," by Franz Ries; "Zueignung," by R. Strauss, and "Meine Liebe ist Grün," by Brahms.

John Herman Loud, the Providence, R. I., organist, recently presented an enjoyable recital program at Calvary Baptist Church, that city. L. B. Walker, tenor, and the Temple Male Quartet, of Providence, assisted.

At the musical reading given by Amy Grant at her studio, No. 78 West Fifty-fifth street, Sunday afternoon, Adolf Glosé gave an interesting selection of Chopin, Chaminade, Wagner and Verdi-Liszt numbers. Miss Grant's readings were accompanied by Mr. Glosé.

The engagement is announced in Worcester, Mass., of Fay Ginn Cord, professionally known as Mignon Aurele, to H. Paul Buckingham. Miss Cord is well known throughout New England as a singer, having participated in several music festivals since her Paris and Berlin study.

Blanche Chesebrough Scott, contralto, assisted by Walter Howe Jones, pianist, and R. E. Bach, 'cellist, gave a successful song recital in the Majestic Theatre, Sioux Falls, S. D., on the evening of December 27. There were groups of English, French and American songs and to all of them Mrs. Scott gave creditable and enjoyable renderings.

Felix Fox, the pianist, assisted by Carlo Buonamici, pianist, and Frederick Blair, 'cellist, will give his second chamber concert of the season in Boston, in Steinert Hall, on January 13. The program will include Liszt's "Concerto Pathétique" in the author's original version; piano soli by Mr. Fox, and a sonata for piano and 'cello by Nicode.

Ethel Piland, of Cincinnati, presented her class in a pianoforte recital recently. Her pupils made an excellent impression. Those taking part were Lucille Skinner, Faith Robinette, Rosalind Vail, Norma Walthers, Johanna Hyman, Marjorie Lowman, Celestine Shigley, Carolyn Kahn, Adolph Davis, Dorothy Coolidge, Mildred Meiss, Marie Nulsen and Ruth Kroger.

With Mmes. Borello, Kœlling, Agostinelli, Bressler-Gianoli, Gerville-Reache and MM. Arimondi, Bassi, Gilibert, Gianoli-Galetti and Didur as soloists, the Manhattan Opera House was crowded Sunday night to hear the seventh Sunday night concert of the season. In addition to the soloists there was the Manhattan Opera House orchestra under the direction of Cleofonte Campanini.

Mrs. Marie Louise Bailey-Apfelbeck, formerly of Nashville, now the wife of a distinguished Austrian army officer, is winning new honors among the crowned heads and music critics of Europe. Recent letters received by her mother in Nashville, Tenn., tell of the beautiful home life of the artist at St. Pelten, three-quarters of an hour's ride from Vienna, where Capt. Apfelbeck has a magnificent home, formerly that of the Governor.

Wilhelmina Wright Calvert, of Waterbury, Conn., will sing at the Burns' Club anniversary concert to be held in City Hall of that city, on January 24.

Julius Lange, a Buffalo pianist, assisted by Ernst Mahr, 'cellist, gave a delightful recital in the Orpheus Parlors of that city on the evening of Thursday, January 9.

Emil Wiegand, a Cincinnati violinist, and Louis Waldemar Sprague, a pianist of the same city, are preparing to give their second sonata recital on the evening of Thursday, January 16.

Two demonstrations—one this month and the other in February, will be given by members of the People's Sight Singing Classes in Philadelphia. These demonstrations aim to show the practical results obtainable through the system as used by these classes.

The Metropolitan forces will give the sixth performance of opera in the Academy of Music, Philadelphia, this week. Wagner's "Lohengrin" will be the attraction. This performance will introduce here, for the first time this season, Mme. Eames, as Elsa, and Kirkby-Lunn, as Ortrud.

Francis MacMillen, a young American violinist, will make his Philadelphia debut at the Academy of Music on the evening of the 31st inst. The concert is under the auspices of the University Extension Society. Mme. Rosina Van Dyk, soprano, of the Amsterdam Royal Opera, and Richard Hageman, pianist, will assist.

Raymond Havens, a young and promising pupil of Carl Baermann, of Boston, made his professional debut on the afternoon of Friday, January 10. He played Bach's Italian Concerto; Beethoven's C major Polonaise; Toccata in G minor, Rheinberger; Moment Musical, op. 14, No. 2, Schubert; Capriccio in F sharp minor, Mendelssohn; Nocturne, op. 15, No. 2, and Ballade in A flat, Chopin; Rigoletto Fantasia, Liszt.

Dr. Carl Hoffmann, one of Buffalo's most eminent chorus and orchestra directors, who was also the conductor of the late Buffalo Symphony Orchestra, has just finished the fourth and last phrase of his symphony "Aurora," fully instrumented by himself, has played, demonstrated and interpreted the various themes, motifs, polyphonical parts, etc., to a number of prominent musicians. The whole work is full of unexpected contrasts as well as charming melodies.

Augustine Haughton, soprano, announces two song recitals to be given in the rooms of the New Century Club, Philadelphia, on January 9 and March 12. At her first recital Miss Haughton will present a program consisting of Masenet, Grieg, Schubert, Brahms, MacDowell and others. Ellis Clark Hammann will accompany, and those who will assist are Mrs. Rossi Gisck-Buck, violinist; Mrs. Dorothy Johnstone-Raseler, harpist, and Bertrand Austin, 'cellist.

Rati Wilbourn, the Philadelphia contralto, gave a complimentary concert at the Hotel Majestic recently, assisted by several artists of well-known ability. Mlle. Arndt, a New York soprano, was on this occasion heard in Philadelphia for the first time. Mme. Wilbourn is a recent addition to Philadelphia, having previously been prominent in musical circles throughout the West. She has been engaged in professional concert work for several years. William Potts, baritone, and Cyril Wolf Mayer, violinist, were among the soloists who were heard.



#### The Rev. Dr. Alois Kaiser.

BALTIMORE, Jan. 5.—The Rev. Dr. Alois Kaiser, for many years cantor of Oheb Shalom Temple, and whose musical compositions, especially those for use in Hebrew devotional services, are known and used all over the world, died to-day of heart disease, aged sixty-eight years. Dr. Kaiser was a native of Austria, having been born near Vienna.

At a session of the Central Conference of American Rabbis, held in Rochester, N. Y., in 1895, the Rev. Alois Kaiser was elected an honorary member of the conference, in view of the distinguished service he had rendered the synagogue. This is a distinction accorded to only three others—the Rev. Dr. B. Felsenthal, of Chicago; the late Rev. Dr. Benjamin Szold, of this city, and the Rev. Dr. G. Gottheil, of New York.

Dr. Kaiser was at the time of his death, or had been, president of the Society of American Cantors.

#### Andrew Jackson Foskett.

GAINESVILLE, FLA., Jan. 5.—Andrew Johnson Foskett, who will be remembered in Boston as organist of St. James's Church on Harrison avenue, and later of St. Patrick's Church at Roxbury, died here in his seventy-first year last week. Descended from a well-known Boston family, his grandfather a State street banker, and his father in the piano establishment of Chickering & Sons, he was an old Brimmer School boy, and passed his early professional life in the house of Oliver Ditson & Co. He accompanied Frank Daniels and Harry Conor in their first tours to the South, and later settled permanently in Florida. His genial temperament won him many friends who were devoted to him in his declining years. Among these the well-known prima donna, Suzanne Adams, bestowed upon him her large-hearted sympathies and charities to the end.

#### Arthur Bassett.

BLOOMINGTON, ILL., Jan. 6.—Arthur Bassett, director of the Bloomington Conservatory of Music, died Friday morning at his home in Normal of a complication of diseases after several months' illness. He was a singer of much ability, a pupil of Mareschalei Clark and Shakespeare. He was also a pianist and teacher of wide experience, a graduate of the Chicago Conservatory, and was a pupil of Morzkowski. He established the Bloomington Conservatory eight years ago and had worked up a fine school, with a strong corps of teachers. He was an organist and choral director. At one time he had been soloist in the American Club in Paris. C. E. S.

#### Albert August Mack.

SYRACUSE, Jan. 6.—Albert August Mack, associate professor of piano and theory of music in the College of Fine Arts of Syracuse University and well known as a composer of songs and piano pieces, died yesterday at the Hospital of the Good Shepherd in Syracuse.

#### Mme. Katrina Sackersdorff.

Mme. Katrina Sackersdorff, who in days gone by sang at society's exclusive functions and in the Metropolitan Opera House, died of apoplexy Saturday night in the Victoria Annex, Broadway and Twenty-sixth street.

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## WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

## INDIVIDUALS.

Baker, Thomas S.—Baltimore, Jan. 24.  
Bauer, Harold.—Northampton, Mass., Jan. 13; Boston, Jan. 14; Bangor, Me., Jan. 15; Boston, Jan. 16; New York, Jan. 18 and 19.  
Benedict, Pearl.—Lansing, Jan. 11; Mt. Pleasant, Jan. 14; Bay City, Mich., Jan. 15; Mt. Pleasant, Mich., Jan. 16; Ypsilanti, Jan. 17; Greenwich, Conn., Jan. 24.  
Bispham, David.—Chicago, Jan. 23.  
Bloomfield Ziesler, Fanny.—Baltimore, Jan. 17.  
Buhlig, Richard.—Chicago, Jan. 17 and 18; Philadelphia, Jan. 24 and 25.  
Carreno, Teresa.—Carnegie Hall, New York, Jan. 12.  
Clark-Wilson, Genevieve.—Pittsburg, Jan. 24.  
Croston, Frank.—Cole, Kelley, Baltimore, Jan. 24; Meridian, Miss., Jan. 11; Denton, Tex., Jan. 18.  
Dahl-Rich, Ella.—Chicago, Jan. 16.  
de Cisneros, Eleanor.—Cincinnati, Jan. 11; Washington, D. C., Jan. 12.  
de Gogorza, Emilio.—Albany, Jan. 13; Troy, N. Y., Jan. 27.  
Fletcher, Nina.—Boston, Jan. 11.  
Franko, Sam.—New York, Jan. 15.  
Goodson, Katharine.—Philadelphia, Jan. 11; New Haven, Jan. 14; Williamstown, Jan. 15; Providence, Jan. 17.  
Hamlin, George.—Chicago, Jan. 12 and 19.  
Herites, Marie.—Carnegie Hall, New York, Jan. 23.  
Hinkle, Florence.—Syracuse, Jan. 13; Toronto, O., Jan. 14; Philadelphia, Jan. 16; Paterson, N. J., Jan. 21.  
Hussey, Adah Campbell.—Yonkers, Jan. 15; Summit, N. J., Jan. 20.  
Hutcheson, Ernest.—Bristol, Va., Jan. 13; Knoxville, Tenn., Jan. 15; Staunton, Va., Jan. 17.  
Kefer, Paul.—Mendelssohn Hall, New York, Jan. 24.  
Kreisler, Fritz.—Cincinnati, Jan. 11.

Macmillen, Francis.—Tiffin, O., Jan. 11; Sandusky, O., Jan. 12; Youngstown, O., Jan. 13; Delaware, O., Jan. 14; Dayton, O., Jan. 15; Springfield, O., Jan. 16; Canton, O., Jan. 17; Findlay, O., Jan. 18; Erie, Pa., Jan. 20; Buffalo, Jan. 21; Niagara Falls, Jan. 22; Oswego, Jan. 23; Elmira, Jan. 24.  
Martin, Frederick.—Fishkill, N. Y., Jan. 14.  
Miller, Reed.—Orange, N. J., Jan. 16; Amherst, Mass., Jan. 22.  
Paderewski, Jan.—Minneapolis, Jan. 17; Cleveland, Jan. 22; Chicago, Jan. 25.  
Samaroff, Olga.—Pittsburg, Jan. 11.  
Schelling, Ernest.—Mendelssohn Hall, New York, Jan. 16.  
Schenk, Elliott.—Jersey City, Jan. 21.  
Schumann-Heink, Ernestine.—Chicago, Jan. 12.  
Strong, Edward.—Jersey City, N. J., Jan. 12; New York, Jan. 21; Poughkeepsie, N. Y., Jan. 22; Fishkill, N. Y., Jan. 30; Tarrytown, N. Y., Jan. 31.  
Thompson, Mary Peck.—St. Paul, Jan. 15.  
von Niessen Stone, Matja.—Mendelssohn Hall, New York, Jan. 16; Jersey City, Jan. 21.  
Waldo, Helen.—Newark, N. J., Jan. 21.  
Warrenrath, Reinald.—Albany, Jan. 23; Orange, N. J., Jan. 24; New York, Jan. 25.  
Wells, John Barnes.—Brockton, Mass., Jan. 14.  
Weyman, Wesley.—New York, Jan. 11.  
Witherspoon, Herbert.—Los Angeles, Jan. 14.  
Young, John.—Cranford, N. J., Jan. 13; Manchester, N. H., Jan. 14; Brooklyn, Jan. 17; Port Jervis, N. Y., Jan. 20; Middletown, N. Y., Jan. 21; Youngstown, O., Jan. 23; Cleveland, O., Jan. 24.

## ORCHESTRAS, QUARTETS, ETC.

Adamowski, Trio.—Fall River, Jan. 13; Amhurst, Jan. 15.  
Adele Margules Trio.—New York, Jan. 14.  
Boston Symphony Orchestra.—New York, Jan. 11; Worcester, Mass., Jan. 14; Boston, Jan. 17 and 18; Cambridge, Mass., Jan. 23; Boston, Jan. 24 and 25.  
Flouzalety Quartet.—New York, Jan. 14.  
Kneisel Quartet.—Brooklyn, Jan. 17.  
Michelson Trio.—Mendelssohn Hall, Jan. 22.  
Minneapolis Symphony Orchestra.—Minneapolis, Jan. 17.  
New York Symphony Orchestra.—Cincinnati, Jan. 11; Washington, Jan. 12; Philadelphia, Jan. 13; Carnegie Hall, New York, Jan. 19; East Orange, N. J., Jan. 23; Brooklyn, Jan. 25.  
Philharmonic Society.—Carnegie Hall, New York, Jan. 24 and 25.  
Pittsburg Orchestra.—Pittsburg, Jan. 11, 17 and 18; Cleveland, Jan. 22; Buffalo, Jan. 23.  
Russian Symphony Society.—Carnegie Hall, New York, Jan. 16.  
St. Cecilia Club.—Waldorf-Astoria, New York, Jan. 21.  
Symphony Concerts for Young People.—Carnegie Hall, Jan. 18.  
San Carlo Opera Co.—Baltimore, Jan. 11; Washington, D. C., Jan. 13 to 18; Chicago, Jan. 20 to Feb. 6.  
Schubert Club.—St. Paul, Jan. 15.  
Theodore Thomas Orchestra.—Chicago, Jan. 11, 17, 18, 24 and 25.  
Volpe Symphony Orchestra.—Carnegie Hall, Jan. 23.  
"Madam Butterfly" (Henry W. Savage).—New Orleans, Jan. 11; Vicksburg, Miss., Jan. 13; Jackson, Jan. 14; Nashville, Tenn., Jan. 15; Evansville, Ind., Jan. 16; Paducah, Ky., Jan. 17.

Memphis, Tenn., Jan. 18; Little Rock, Ark., Jan. 20; Hot Springs, Jan. 21; Pine Bluff, Jan. 22; Shreveport, La., Jan. 23; Fort Worth, Tex., Jan. 24; Dallas, Tex., Jan. 25.

Maria Gay, the Spanish *Carmen*, whose late visit to New York resulted in the announcement of two engagements for her, one to join the Conried Metropolitan Opera Company, the other to marry Giovanni Zenatello, the Italian tenor of the Manhattan, was first trained as a sculptor. One day Engel, the French tenor, heard her singing in her studio, and on his insistent advice she left the studio to study singing. Three months later she forsook her native city of Barcelona for Paris and

studying there under Mme. Adiny, made her debut with the Lamoureux Orchestra.

Massenet's "Ariane" has just scored a success at the Teatro Regio in Turin. The composer was present and was repeatedly called to the footlights.

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Charlie—Do you?  
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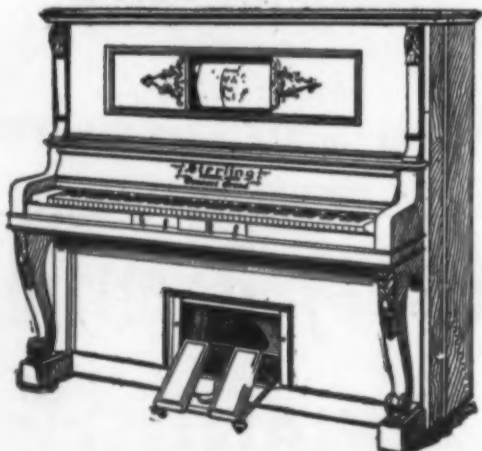
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